

THE NEW YORK DRAMATIC MIRROR

Vol. XXIX., No. 739.

NEW YORK: SATURDAY, FEBRUARY 25, 1895

PRICE TEN CENTS.



FRANK DANIELS.

THE USHER.



Mrs. Potter's improvement is marked. I saw her in *The Marriage Spectre* the other evening for the first time since her return to this country, and the beautiful but crude amateur I remembered was scarcely recognizable in the representative of Francine, a woman with artistic resources, with plenty of dramatic *savoir faire*—in short, an actress. Mrs. Potter's acting has the merits of sincerity and earnestness. She has learned much in the good old school of practical experience, and she will learn more.

I wonder who made the adaptation of *Francillon* for the Potter-Bellows company? It is clumsy in places. For instance, one of the women characters says to the husband, Lucien, "I have been a woman longer than you." The line has a meaning in the original play where it is spoken to the wife. In the last act of *The Marriage Spectre* the wife is tricked into confessing her innocence by her husband. In *Francillon* she is trapped by the business, who is a clever woman and not the lay figure that she has become in the mutilated translation. With all its faults, however, the public likes the play. The engagement at the Fourteenth Street has been marked by a succession of very large audiences composed of fashionable folk—an uncommon sort of audience for that theatre.

The *See* is a contemporary that boasts of its good English. The boast is not altogether unfounded—although its standard is not so high, in this respect, as that of the *Post*, the *Times*, or the *Tribune*—but it is guilty frequently of solecisms, more or less atrocious. For instance, the *See*, nine times out of ten, uses the word "financial" when it ought to use the word "pecuniary." The dramatic column sins now and then. On Sunday, speaking of Frank Gilmore's appearance in a certain-raiser at the Standard, it said, "he has been loaned to Charles Frohman's Comedians." Loan happens to be a noun; its use as a verb is incorrect and objectionable. The *See* intended to convey the idea that Mr. Gilmore has been lent to Charles Frohman's Comedians, or that Daniel Frohman has made a loan of Mr. Gilmore to Charles Frohman's Comedians. It is just as well to be accurate when accuracy is specially professed.

Tired of waiting for the extraordinarily delayed decision of the General Term of the Supreme Court in the Sanders case, the Anti-Gerry Society, through its counsel, Wales P. Severance, has sent a bill to Albany to still further amend Section 292 of the Penal Code so that there shall be no doubt whatever respecting the permission granted under the Stein amendment to children to sing and dance as well as to act, under license from the Mayor. Petitions to the legislature to act speedily on this bill are being circulated for signature among managers and actors, and there is every probability that the legislature will act and in such an unequivocal manner that its intentions cannot again be thwarted or obstructed by Mr. Gerry, under cover of a legal fog. Every member of the profession is concerned in this final effort to put an end to Mr. Gerry's dictatorial interference, and the Anti-Gerry Society should—and no doubt will—receive the unconditional support that it deserves.

Projects for building new theatres in New York abound. Most of them come to naught. The reason is not difficult to find. Capitalists and investors look askance at theatre ventures. They have an idea that the business is largely speculative and, therefore, uncertain. They get that idea from the precariousness of road company management, I think. Theatre management in this town has rarely been unprofitable. I cannot recall an instance where the lessee of a first-class theatre has been put out for non-payment of rent or where such a theatre has stood idle a day for lack of a good tenant. Notwithstanding these facts, and the equally significant one that theatre property pays a higher percentage on the money invested than hotels, apartment houses, office buildings, stores, or residences, capitalists are shy of putting their money into it, and when

they do, they demand securities and conditions of the lessees that they would not dream of demanding in other cases.

As things are now, to build a theatre in a desirable situation in the metropolis means a very large outlay of cash. A site costs from \$25,000 to \$300,000. A building, up to date in architecture and decorations and conforming to the rigid building laws, costs from \$150,000 to \$200,000 more. The new Empire—a small house only one lot of whose site is Broadway property—represents, I am told, an investment of nearly half-a-million dollars. The rental is \$44,000 a year. It is difficult to find men outside the profession who will put half-a-million into theatre property. It is difficult to find men in the profession who have got the half-a-million to put in themselves. For these reasons managers of existing theatres have little fear that competition will increase disastrously.

The report last week that Edwin Booth intends to return to the stage next season was denied promptly. From those that know his broken condition, it received no credence. It is sad to contemplate the fact, but the fact is evident, nevertheless, that Mr. Booth has given his last performance.

New York will have grand opera in any event next season. Mr. Abbey has said it. The probabilities are that the Metropolitan will be restored and preserved for the uses for which it was dedicated. If, however, the plans looking to this consummation fail, Mr. Abbey will give a short season at either the Academy or Carnegie Music Hall.

Edward M. Bell has been reinstated in Mr. Palmer's stock company, and his associates and friends are heartily glad of it. Mr. Bell's physician certified that he was under the influence of drugs on the night that his performance of Lord Windermere caused comment, and his manager evidently is convinced that the physician's statement explains the whole matter. Mr. Bell is a gentleman. The notoriety connected with his suspension from the company caused him the utmost mortification. His acquittance of responsibility lifts a heavy weight from his mind, besides giving satisfaction to many persons.

"The Referee"—Colonel Frank Burr, I believe—of the Philadelphia *Times*, takes issue with me on the subject of the dearth of young leading actors of the first class. He names Maurice Barrymore, Paul Arthur, William Morris, "and a dozen other talented young men"—who are they?—and concludes that "really there was never so large a crop of strong young men to do good work as there are now." That remark will cause a broad smile to expand the collective managerial countenance, and to ravel up the managerial sleeve of care, for the time being. How about the period, not so very remote, when Charles Taorine, James O'Neill, Louis James, Charles Coghlan, Harry Montague, Frederick Warde, Thomas W. Keene, and George Clarke were handsome and vigorous and popular young leading men? Thorne and Montague are dead, and George Clarke is still in the stock at Daly's, but the others are successful stars, adding steadily to their fame and coining money by their talents. Will "The Referee" venture to predict that a day will come when his "large crop of strong young men" will ascend into the empyrean? Does he pretend to say that Barrymore will ever reach a higher plane than he occupies to-day? That Paul Arthur (where did "The Referee" get the idea that Mr. Arthur is a leading man?) will bring a worshipping public to his feet? That people will one day flock to see the suave Herbert Keiley and the dense William Morris, who will then be making triumphal tours of the land? Of course, strange things happen nowadays. Nevertheless, I pause for a reply, meanwhile suggesting that Commissioner Brennan differs from "The Referee" as to the size of the present crop of strong young men.

THE PHENOMENAL WANG.

The third season of Wang will begin about Sept. 1, 1895, with a special cast headed by Edwin Stevens. The new production will be under the special supervision of the author and the composer, J. Cheever Goodwin and Wobson Morse, will have new scenery from the brush of Emil Gros, new and original costumes by Henry Darian after Captain Alfred Thompson's original sketches, and new properties by Edward Seidle. The opera will be rehearsed and staged by Henry Cripps.

ANOTHER THEATRE PROJECT.

William H. Crane is considering a proposal made by capitalists that he manage a theatre they propose to build on Broadway above Forty-second Street. About a year ago a similar proposition was made to Mr. Crane, but he rejected it because the house offered was a small one and he could make more money on the road and during a three months' engagement annually in a large theatre in this city. The new house, if built, will be called Crane's Theatre. The comedian will give his answer this week.

GOSSIP OF THE TOWN.

Marie Hubert Frohman will close her season of eighty-four consecutive weeks at Paterson on March 15.

Ethel Fuller says that the statement that she is starting with a piratical repertoire company is unfounded. She is at her home in South Norwalk, Conn., and is negotiating for next season.

Al. Morrissey is in charge of the front of the house for *Ninety Days* at the Broadway. He was formerly business manager of Charles Frohman's Comedians.

"The Mirror"—always the most reliable—is now the newest of theatrical journals."—HUGH MCGOWAN.

Dangers of a Great City, National Theatre, Philadelphia, March 20, with a great cast.

L. M. Crawford is trying to organize in Denver a company to erect a new theatre in that city.

The engagement of the Warde-James company at the Tacoma Theatre on Feb. 15 and 16 was most successful.

Hart Conway's farce-comedy, *An Innocent Impostor*, was acted for the first time in the Schiller Theatre, Chicago, recently, and though presented by amateurs, it seems to have scored a decided success.

Tony Pastor has engaged through his Paris agent Mons. Desert, Mlle. Marthy, one of the reigning sensations of the vanderbille in that city. She is said to be a very clever mimic and a superior serio-comic singer. Her talent for character work is described as comic but realistic. Mlle. Marthy is also young and attractive, and as no artist in her line has ever visited New York she will doubtless make an immediate hit.

Patti Rosa bought the first choice of boxes for the opening of De Giv's new opera house, at Atlanta, Ga., and at her suggestion the box was resold, the premium being donated to the Grady Hospital.

Charles Mortimer will produce and manage a sensational melodrama called *The Express-Messenger*, written by Chester Hollie and Wilfred Wilson, newspaper men of Austin, Texas. A full-sized canal boat on the Erie Canal, the uncoupling from an engine, and robbery of an express car, a revolving prison scene, and the interior of a concert and gambling saloon will be scenic and mechanical features.

"No theatre manager should be without *The Mirror*, no matter how small his pretensions are."—JACK SCHWARTZ, Manager Grand Opera House, Bryan, Texas.

Carrie Reynolds was taken suddenly ill during the last act of *Jane* last Monday night in Philadelphia. Her place was taken by the stage manager, who finished the performance.

Florence Barnett, a variety performer, met her former sweetheart with another woman on a Williamsburg ferry-boat last Thursday morning and jumped into the East River from the boat. She was rescued.

Each woman who attended the hundredth performance of *The Mountebanks* at the Garden Theatre received a silk box filled with fine candies and ornamented with a hand-painted valentine on the silk. An American Beauty rose was attached to the box with a satin ribbon. The souvenirs were designed by James W. Morrissey, and were presented with the compliments of Lillian Russell and Manager French.

Gypsy Alcott corrects an erroneous statement that she "is at Huber's Museum telling fortunes." Miss Alcott has never told fortunes in museums. She is frequently engaged by society people as a palmist.

"The Union depot new-stands here sells from fifteen to twenty copies of *The Mirror* every week, besides having a number of regular subscribers from the town."—JOHN A. SCHICK, Bethlehem, Pa.

The lease of Manager Wilt, of the Pittsburgh Grand Opera House, will expire during the Summer of 1894. Several local managers are said to be among the bidders for the house. David Henderson, of the Duquesne Theatre, whose name has been connected with others in this connection, denies that he has made any application for the lease.

After the performance on Thursday last at Hoosick Falls, Maude Hillman and her company were tendered a banquet by Hoosick Falls Lodge of Elks, of which Manager W. G. Snelling is a member.

Last week Lewis Morrison and Rosabel Morrison played opposition engagements in St. Louis. Both did well. Manager Abram says he thinks it is the first time on record that father and child have been counter attractions.

Rhea assisted at a parlor entertainment in Detroit last Tuesday, for the benefit of the local orphan asylum.

It is said that Paderewski contemplates a provincial tour of Great Britain and Ireland next Autumn.

"I have not missed a *Mirror* since I came to London last July. It has been a source of the greatest enjoyment to me."—FLORENCE MALLUM, leading lady, Kiralfy's Venice, Olympia, London.

Ed. Van Veghten has been specially engaged to play Ned Drummond in *The Wages of Sin* in Brooklyn, next week.

Frederick Standish, author of *Josephine* and *Catharine*, has written a melodrama called *Lost in the Adirondacks*. The characters include a mountaineer and his family, a trapper, a millionaire and his son, a desperado, a tavern-keeper and others peculiar to the Northern wilderness. Mr. Standish is now in New York planning to put the play on the road.

Duse will give an extra matinee to-day (Tuesday), playing in *Divorçons*, in response to professional requests.

Manager Jean Jacques, of Waterbury, Conn., and his wife (formerly Annie Louise Ames), rejoice in the birth on Feb. 14 of a son, christened John J. Jacques.



Marie Hubert Frohman is so wedded to her art and so adverse to publicity outside of the theatre that there are few acquainted with her appearance off the stage. Curiosity as to her personality may be gratified by a glance at the above picture. Miss Frohman is now playing her seventy-ninth consecutive week, and her season has yet several weeks to run. There are few actresses that could withstand the strain of so protracted a tour, which has included a trip to the Pacific coast; but Miss Frohman loves travel, and despite the trying nature of her work in *The Witch*, she glows with health, and apparently could go on indefinitely.

It was reported last week that J. M. Hill had engaged the Manhattan Opera House for a Summer run of *The Fencing Master*. Oscar Hammerstein promptly denied the rumor.

Dangers of a Great City, National Theatre, Philadelphia, March 20, with a great cast.

Baron Louis Werthoff, leading man of the Wade-Leroy company, and Mabel E. Whiting were quietly married at the Southampton House, Mankato, Minn., on Feb. 4. The bride was a school teacher of Tracy, Minn. On their wedding trip they will visit Australia and Europe, returning in time for the opening of Mr. Werthoff's starring tour next August.

J. A. Solomon requests *The Mirror* to say that he has severed his connection as advance representative of Hands Across the Sea on account of a misunderstanding with an interested party that compelled his resignation.

Manager Alexander Comstock, of Niblo's, has replaced the twelve male ushers of that theatre with a dozen young women, who seem to perform the work satisfactorily. The new ushers are distinguished by Byron collars, long white cuffs and white aprons.

"Allow me to add to the congratulations you are receiving on the improvement of *The Mirror*. It is the best paper devoted to the interests it represents in this country."—HENRY P. BUSS.

Good open time at Pythian Opera House, Jackson, Tenn., for first-class attractions, from March 13 to May 15.

Colonel C. P. De Garmo has become connected with the Universal Advertising Company at 95 Washington Street, Chicago.

Professor L. J. B. Lincoln will preside at the meeting of the members of the Theatre of Arts and Letters in the parlors of Carnegie Music Hall next Saturday evening. A discussion of the play presented last week will be held.

Dangers of a Great City, National Theatre, Philadelphia, March 20, with a great cast.

The Phelps Music Company has just issued a popular song by Arthur Lockwood, entitled, "I'm Going to Make My Will." The air is of the "taking" order, and the refrain in three-four time is melodious. The words are of the comic variety.

The Pittsburg Elks will have a benefit at the Grand Opera House in that city on Friday night.

Some vandal destroyed nearly \$3,000 worth of pictures in the Alvin Theatre, Pittsburg, the other day. Manager C. L. Davis has offered a reward for evidence that will bring the culprit to justice.

The body of Henry C. De Mille was cremated at Fresh Pond, L. I., on Tuesday, and the ashes were sent to his family at Pompton, N. J.

The pretty and talented Rogers Sisters are engaged this week at F. F. Proctor's New Haven Theatre. The mandolin playing of one and the character impersonations of the other are extremely clever and refined.

Walter Ford has left the Deshon Opera company, of which he was leading baritone, to join Larry the Lord.

Wallace P. Keffer, manager of the Ada Gray company, denies the inference drawn from a statement published as to the payment of salaries of that company after the recent engagement at Niblo's. Mr. Keffer says that all salaries were paid in full, and that the engagement was profitable enough to warrant their payment.

Franklin Falls, N. H., has a new town hall that will seat 1,000 persons. It will be managed by Stevens and Young.

During his engagement at the Alvin Theatre, Pittsburg, two weeks ago, Charles L. Davis enjoyed two banquets given in his honor. At the close of the week he distributed gifts among the employees of the Alvin.

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ELEONORA DUSE.

The Pastoral Pathos of Her Life—Why She Denies Her Strength for Her Art—A Strange Story, Now First Told—Her Palace in Venice Once Shakespeare's Home.

Eleonora Duse's life, so far as the public is concerned, is confined to the footlights. She is singular among actresses of the present day in that she sedulously avoids channels other than those of her art for acquiring publicity or advertisement.

When the curtain falls in the theatre she vanishes, not to be seen until it rises again.

This separation of the woman from the actress—insisted upon in the smallest particular by Signora Duse—has won for her the respect of a few while it has excited incredulity in the minds of many.

Persons superficially observant attribute her attitude to a shrewd desire to pique the public curiosity—to a determination to pursue an idiosyncratic course in order to obtain advertisement by seeming to shrink from it.

This supposition is a rank injustice to Duse, who is nothing if not genuine. The *Musée* is in possession of certain information that explains and justifies (if justification be necessary for what on its face evinces character and good taste) her peculiarity—certain facts that are as interesting and as strange as is the woman herself.

It is in no spirit of inconsiderateness for Signora Duse, whose great gifts this journal has extolled without reserve from the beginning of her New York season, that we make public the matters that have come to our knowledge. It is done to show to our readers the uncommon and admirable character of the woman who has brought the metropolis of the new world to acknowledge her supremacy in the same way that she won the homage of the capitals of old Europe.

It is thought by hundreds that have witnessed her remarkable performances at the Fifth Avenue Theatre that Duse is slightly contemptuous, if not ungracious, in her manner toward the public. It is noted that she is indifferent to applause; that she shows carelessness or reluctance in acknowledging the enthusiastic tributes of her admirers.

It has probably never occurred to her critics that there may be other reasons for these appearances than indifference or contempt—that her mournful eye and her pathetic expression of countenance when she drops the masque, may have a deeper source and significance.

In Venice—on the Grand Canal—there is an ancient palace wherein, according to a legend still extant, the hapless Desdemona dwelt.

If you doubt the legend, your gaze will point triumphantly to the overhanging balcony and to the windows of the very room in which Desdemona spent her youth—before the Moor "did beguile her of her tears"—and, in the face of that unanswerable evidence, your skepticism must take wings.

The balcony is covered with flowers and trailing plants. An awning, variegated, tempers the hot sun of noon. Behind the screen of flowers are easy chairs, couches, and soft cushions.

On that balcony and in the room behind it Eleonora Duse has spent the happiest days of the past few years of her life. The Venetian palace is her home, and in the vacation or whenever her professional duties give her a brief term of rest she hastens to it.

She is known to everyone in Venice—by name. The Venetians are proud of her and of the fact that the empress of the Italian stage loves and makes her residence in their city. But her seclusion is preserved there almost as rigorously as in New York.

She has a few intimate friends—not more than a dozen—who live in neighboring palaces, and between whom and herself there are bonds of sympathy. Often she glides through the Cast frequented lagoons on moonlight evenings, and on rare occasions she is seen at La Fenice in a box; but it is seldom that she is seen elsewhere.

Duse's married life was not happy. Her husband—an actor—was her inferior in talent as in other respects. They separated. Except to apply for a share in her earnings at intervals he never troubles her—for which consideration, at all events, he deserves some credit.

The unfortunate union was not altogether productive of regrets. The child that came of it is the great actress' chief joy in life. This daughter—now nearly sixteen—is being educated in a convent. The idol of the mother, whose own childhood was spent in struggles against gnawing poverty, the young girl has been the object of the deepest solicitude and the tenderest care.

It is for the daughter's sake that Signora Duse is bent on amassing a fortune. Having felt the sharp pangs of necessity herself she is determined that her child shall be insured for life against the fluctuating caprices of fortune.

And there is reason for this prudent foresight. It is not likely that the genius of the

greatest of modern actresses will long illumine the stage.

According to our information—which comes from a source that leaves little room for doubt respecting its accuracy—Eleonora Duse has been marked for a victim by the most dread of human enemies. She has heard the fatal sentence pronounced by the medical authorities of Europe. The respite may be long or short, but foreknowledge of the inevitable is possessed by her.

Whether the sufferings and the privations of her early youth sowed in her breast the seed of consumption we do not know, but it is likely that they prepared the way for it. It is not tuberculosis—or what is commonly called hasty consumption—that has attacked her. Were her malady of that order, her days upon the stage would be short, indeed. It is pulmonary phthisis, of the slow, wasting description, that has given its fell warning.

When the medical verdict was rendered, Duse asked how long she had to live? The specialists were reticent, and would venture no definite opinion. It was then that she made up her mind to coin her art into the most money in the shortest time possible, that she might bestow upon her daughter independent wealth.

She left behind her the boundaries of Italy—where she had won matchless fame—and entered fields where the pecuniary rewards were greater. To Petersburg, to Vienna, to Berlin she took her transcendent powers, and with them made golden conquests. All this within the past year. After the present American engagement she will go to London, and next season she will return to the American Eldorado.

Does not this willing consent to leave her native country, to which she is deeply attached, indicate the feverish eagerness with which she is prosecuting the object of her life?

Bearing this condition of affairs in mind, it is not strange that Duse lives in the strictest retirement. If she allowed herself to assume social obligations the strain would be too great.

She knows that there is just so much of the candle left to burn. She lights it in the theatre, where it flames unstinted. When the performance closes it is husbanded jealously.

Duse's sole companion in this city is an elderly woman, who has been her intimate friend for years. She is an Austrian, and an accomplished pianist, who has played frequently before the Emperor and his suite. She is with the actress constantly, guarding her from intrusion and annoyance, and forming virtually her only avenue of communication with the outside world.

Four performances a week are all that Duse's strength will suffer. She could vastly increase her profits and those of the management if she were able to give the usual number of representations. The first week of her engagement at the Fifth Avenue she was compelled to omit one performance.

She has found our treacherous climate extremely trying. Each performance she gives makes a heavy drain upon her vitality. She goes to her apartments and to bed and there remains until a rehearsal or the next representation demands her presence again at the theatre.

She makes no parade of her weakness. Phthisic sufferers are usually hypersensitive to observation of their condition. Besides, Duse is literally obliged to keep herself aloof for the reasons already stated.

Is it strange, considering the peculiar circumstances, that Duse is, or seems to be, indifferent to the enthusiasm that her achievements produce?

Is it in any sense odd that she avoids and evades interviewers, lion-hunters, autograph-hounds, and all the other more or less intrusive, impertinent, annoying and time-wasting persons to whom a great actress, sojourning among us, is an object of consuming interest and curiosity?

Is it to be marvelled at that the spirit of mournfulness looks out of her wonderful Italian eyes and that an expression of deep sadness abides in her face when, acknowledging applause, she drops the masque momentarily?

There has been little of romance in Duse's life. Her marriage and her separation were prosaic, commonplace. Through all her career she has kept her name spotless.

"A great actress—a good woman." That describes her.

She used to be a devout Catholic. Through early adversity and later unhappiness religion was her staff and her comfort.

It is said that her views have been modified, if not wholly changed recently in this respect.

A couple of years ago there came to Venice a remarkable Russian, his wife and children. He is described by those that have seen him to be one of the homeliest men that nature ever produced. But what he lacked in physical attraction is compensated for by his brilliant mental powers.

At different times he has been a journalist, a novelist a diplomat, a dabbler, a polemic.

Since making his residence in Venice he has taken up painting, and in spite of his brief preparatory study his pictures are already in great demand and they fetch large prices.

This Russian seems to practice successfully a sort of intellectual hypnotism. Few that come within range of his cynical, witty, disputations conversation escape its influence. It is said that he has caused priests to forsake the altar and scores of titled men and women to give up their faith.

And yet he is not an agnostic or an infidel of genuine purpose. It is believed that he is insincere by the very persons whose cockle shells he drags from calm security to thrust upon the troubled sea of skepticism. He seems to exercise his mental sorceries in a spirit of grim saturnity.

The Russian was inducted into the little community of Duse's friends more than a year ago. She used to recline among these friends upon her balcony and while the artist talked listened intently and watched him closely with her great sad eyes.

One day, not long after the Russian began to frequent the palaces of Duse and her friends, the latter discovered that the image of Mary the Virgin, which had always stood in her chamber, had been replaced by a bust of Voltaire.

Being good Catholics, they became greatly alarmed at this. They concluded that the mind of the great actress—whose temperament is high-strung, emotional, and subject to morbidly—was falling under the dangerous hypnotic influence of the ugly Russian cynic, and they welcomed, therefore, the professional arrangements whereby Duse soon began a tour of other countries.

The biographical sketch issued by the management proclaims Duse's age to be thirty-two. She is in reality thirty-six. She is a young woman yet. Let us hope that it will be long before her destiny is closed: that her indomitable will and her physical resources will enable her to outtravel the grisly phantom that is dogging her footsteps.

MURDOCH AT EIGHTY-TWO.

The recent erroneous statement that the veteran James E. Murdoch was dead has brought to *The Musaeus* several communications of interest. A. W. Whelpley, librarian of the Cincinnati Public Library, writes:

"That glorious representative of the drama, James E. Murdoch, is still alive, and though weak in body, has the same great intellect and marvelous voice that he possessed in his palmiest days. Mr. Murdoch resides at his place, 'Roadside,' Reading Road, near Oak Street, Cincinnati, surrounded by his family of three devoted daughters and four grandchildren, from whom he receives constant care. He is house-bound, and in his bed most of the time, but is alive to all that is going on in the literary, the political, and the dramatic world.

"He has just put on paper biographies of three Western actresses of his day—Eliza Riddle (the mother of Kate Field, and a contemporary of Fanny Kemble), Eliza Logan, and Julia Dean. Mr. Murdoch's sketches are full of interest and appreciation. His fund of reminiscence is wonderful, and he can place and classify any important actor or actress since his advent on the stage to the date of his retirement.

"James E. Murdoch was the Romeo to Fanny Kemble's Juliet in 1851, and also to the beautiful Ellen Tree, afterward Mrs. Charles Kean. His career on the stage was a series of triumphs which he is enjoying in the winter of days in his home, and in a city whose people are proud of him, and who appreciate his genius and know him as a citizen."

Mary Timbeman, of Madame Janaschek's company, writes from Montreal that a recent letter from his daughter tells her that Mr. Murdoch is in fairly good health, and that last Jan. 25 he celebrated his eighty-second birthday.

THE OPERA HOUSE PLANS.

The Metropolitan Opera House property was sold last Tuesday at auction to James A. Roosevelt, president of the company, for \$1,425,000. A representative of Oscar Hammerstein first bid \$750,000 for the property. Mr. Roosevelt represented the several interests of stockholders, especially those of the nine—Adrian Iselin, G. T. Haven, S. D. Babcock, G. F. Baker, Elbridge T. Gerry, A. D. Juillard, Luther Kuntze, J. Pierpont Morgan and William C. Whitney, who have become identified with the movement to re-establish opera, and will hold the property a reasonable time for the perfection of any plan that will preserve the Opera House for its original purpose.

Henry E. Abbey, in an interview with a *Musaeus* reporter, said that he considered it probable that the gentlemen above would restore the house for grand opera. He would in that event provide the opera.

Mr. Abbey will next season produce grand opera in New York in any event, as well as in other cities, as all of the company he had engaged for this season before the burning of the Opera House were under contract for next year. He had received a cable from Madame Melba expressing her pleasure at his arrangements for next year.

"If the Opera House is not repaired," said Mr. Abbey, "we shall consider New York next season just as we would the other cities in which we shall produce grand opera, and arrange accordingly."

Wanted, at Washington St. Opera House, 10, N. Y., Graves & Roth, Mgrs., an attendant, Easter Monday, April 2, for a benefit.



Clarence Edwin Fleming.

Clarence Edwin Fleming, for the past eight years manager for Rosina Vokes, was born in New York city on Jan. 2, 1857, of theatrical parents. His father, William M. Fleming, was an actor and manager of note some thirty years ago. He died in 1866. The elder Fleming successfully managed and appeared at the old National and Howard Athenaeum in Boston; the Bowery and Burton's old Chambers Street Theatre in New York, and in the old Southern Circuit, comprising theatres in Macon, Atlanta, and Savannah, Ga., and Charleston, S. C. During his management of this circuit the war broke out, and as his sympathies were Northern, he enlisted in the Union army, and through the influence of Horace Greeley, who was an intimate friend, he was given a commission, and at the close of the war was brevetted a colonel for his active and valuable services. The mother of Clarence Edwin Fleming, Emily Chippendale, was a daughter of the late Mr. Chippendale, familiarly known as "Old Chip," who was for many years first old man and stage manager of the Haymarket Theatre, London. Before Mr. Fleming was associated with Miss Vokes he had engaged in amusement ventures, in all of which he revealed the characteristics that now mark him—modesty of manner combined with ability and efficiency of the first-class in his field. He is a brother of Maybury Fleming, dramatic editor of the *New York Mail and Express*.

ABOUT THE BASOCHIE.

The *Basochie*, which will be presented at the Casino on Feb. 27 by the Duff Opera company, is an opera comique in three acts, produced for the first time at the Opéra Comique in Paris, the libretto by Albert Carré, and the music by André Messager. The English dialogue is by Sir Augustus Harris and the lyrics are by Eugene Oudin. The opera was brought out by D'Oyly Carte in London at the Royal English Opera House on Nov. 3, 1891. It was produced by Mr. Duff's company New Year's week at Chicago. The plot deals with the adventures of the famous poet Clement Marot, who is La Basochie—the principal tenor role. The principal soprano role is Marie d'Angleterre, wife of Louis XII. of France. Louis XII. is the basso, and Colette, a peasant, is the soubrette. Elaborate scenery is being made. The three acts present a Public Place in Paris, 1514, interior of the Pewter Platter Inn, and the great hall in the Palace of Louis XII. Mr. Duff's company includes Helen Bertram, Juliette Cordon, Villa Knox, Helen Von Doenhoff, Drew Donaldson, Charles Rasset, J. H. Ryley, John J. Raffael, Charles Greene, William Hamilton, and Henry Leoni.

ABBOTT AND TEAL SEPARATE.

Charles Abbott and Ben Teal have just dissolved the partnership that has existed between them for two and a-half years. The separation is dictated by business reasons simply, and the relationship of the two managers remains as amicable as before. Mr. Teal sold out his interest in the concern to Mr. Abbott, who will continue to control *Niobe* and will also make some new productions on his own account, the first of which will be *A Debt of Honor*, by Henry Guy Carleton. Mr. Teal is getting ready a new comedy of an unique description, which he expects to have ready for production early next Autumn. The details he will announce later. It is likely that he will go abroad in the Spring to make one or two special engagements for the company. Meanwhile he is considering offers to put on one or two important productions for other managers.

FRANK DANIELS.

On the first page of *The Musaeus* this week is a portrait of that very popular comedian, Frank Daniels. Mr. Daniels is remembered as having first attracted attention in the part of Sport in *The Rag Baby*. He next appeared in an adaptation of Anstey's whimsical story of "Vice-Versa," under the title of Little Puck, and in this permanently fixed himself as a fun-maker fully entitled to stellar honors. Mr. Daniels has not been seen here in Dr. Cupid, his latest and present vehicle, but from all accounts it is very successful. His personality and his method are so amusing that it would be a poor farce indeed that he could not impart humor to. Mr. Daniels enjoys the esteem and friendship of a wide circle.

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CHICAGO CRITICISMS OF W. S. HART

His Leading Man.

There is a manly, gifted, and magnetic young actor, Mr. W. S. Hart, playing leading roles opposite to Miss Rhea. He gives a fine and impressive acting of Armand, imparting to the role a degree of passionate feeling, though discreetly governed, seldom found in the work of actors more skilled than he is in the technical art of acting. He is not yet master of himself in movement or in posture, but his intelligence is never at fault, and his power of expression is remarkable. He is rich in promise, if care, earnest study, and intelligent guidance be wardens of his ability.—*Mr. Barron, Inter-Ocean, Feb. 7.*

Mr. W. S. Hart showed artistic ability as Napoleon. Nature did not mold him in the form of the man of destiny, but he was able to impart to the characterization the quiet, forcible dignity, the burning ambition and the cruel relentlessness that was present in the French Emperor. Mr. Hart has an excellent stage presence, a well modulated voice, and mobile features.—*Tribune, Feb. 9.*

Equally interesting with Rhea's Josephine is the Napoleon of Mr. W. S. Hart, a young actor of too great stature for this part, with every mental qualification to give an excellent interpretation of the character. His study has been discriminating and comprehensive. He has a right understanding of the role, and defines it with admirable intelligence. He has a splendid voice under fine control, remarkable power and force, never exuberantly employed, and though one may smile at his height, remembering the Little Corporal, one must be sensible of the excellence of his characterization.—*Mr. Barron, Inter-Ocean, Feb. 9.*

W. S. Hart is an intense young man with a beautiful, sympathetic speaking voice, handsome figure and pleasant manners. He has a warm undercurrent of emotion, happily controlled; has good eyes, refinement and evident talent.—*Jay Leslie, Daily News, Feb. 8.*

W. S. Hart, the Armand Duval of the play, is one of the new acquisitions of the company. His Armand is generally good throughout and in the ball-room scene particularly rises far above work of the average emotional actor.—*Chicago Times, Feb. 7.*

Miss Rhea is ably assisted by Mr. W. S. Hart, a powerful actor, who decided the honors with the distinguished star in the role of Armand Duval.—*Chicago Daily Globe, Feb. 7.*

W. S. Hart is a bigger man than Napoleon in one respect at least, but in spite of this disadvantage his characterization of the Napoleon of the play stamps him as an actor of far more than ordinary merit. It is dignified and suggests the idea of reserved force.—*Chicago Journal, Feb. 9.*

W. S. Hart, notwithstanding a stature which precludes the title of Little Corporal, recalls the popular idea of the Emperor. The farwell scene with Josephine especially brings out the ability of the actor. The role is played in a highly meritorious manner.—*Chicago Mail, Feb. 9.*

Rhea was lately aided in her success by Mr. Hart, the young, forceful and finely intelligent actor, who is the leading man of her company.—*Inter-Ocean, Feb. 12.*

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K. A. Dederick, G. H. Weaver, Jr., Richard Scannel, A. Bursall, W. J. Parsons, W. J. Carroll, M. E. Clark, Janet Lusk, Edward O'Brien, Ed. Sumner, S. Morris Pratt, R. L. Conroy, W. E. Smith, Mrs. A. Brown, Mrs. J. J. McGo, Mrs. M. Quinlan, J. Cuff, Thos. Deegan, G. E. Keating, T. W. Humphrey, C. Ginniss, J. H. Heston, F. S. Smith, H. Locelin, J. W. Falmouth, F. R. Lee, H. W. Harbort, Jane Donnelly, Clinton Miller, E. L. Andrews, Mrs. Isabel E. Smith, Mrs. Jane Welch, J. H. Allen, A. I. Sheridan for U. S. Mail, Mrs. Maggie Quill, James Barton Key, W. C. Comp, James Brady, W. Muller for Mary Gull, Mrs. E. Bamford, Mrs. Rhea Co., Mrs. M. McLean, E. Ely Goddard, E. Bamford, for Mrs. J. Ward.

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ALABAMA.

MONTGOMERY.—**OPERA HOUSE** (George F. McDonald, manager): T. W. and C. B. Mullaly's co. presented Tar and Tartar at matinee to a large and fashionable audience. **THEATRE** (George F. McDonald, manager): The Baldwin-Melville co. presented their repertoire of popular plays to S. R. O. week of 6-11. Patti Rosa 13; Men and Women 14.

SILVER.—**ACADEMY OF MUSIC** (Charles G. Long, manager): Tar and Tartar scored a success, playing to the full capacity of the house; S. R. O. played long before 8 o'clock. B. P. O. E. Social Session 17; Men and Women 18.

BIRMINGHAM.—**O'BRIEN'S OPERA HOUSE** (Frank P. O'Brien, manager): Charles H. Fromman's co. presented Men and Women 8, 9 to large and well pleased audiences. Patti Rosa 10, 11; good and delighted audiences. The Birmingham K. K. of which organization Miss Rosa is an honorary member, turned out in uniform thirty-five strong to witness Miss Rosa in Dolly Varden. Patti Rosa visits no city in the South where she is more appreciated than in Birmingham.

HUNTSVILLE.—**CITY OPERA HOUSE** (Fred M. Kraus, manager): Wilfred Clark in Tit for Tat 10; fair business. Heinrich Comedy co. failed to fill 14.

TUSCALOOSA.—**OPERA HOUSE**: The Dr. Bill Comedy co. canceled their engagement for 14 at the Academy of Music. They will remain in Mobile, Ala., on account of Mardi Gras.

ARKANSAS.

PINE BLUFF.—**OPERA HOUSE** (Henry Bernath, manager): Richard Mansfield and stock co. in Beau Brummell 11; satisfactory business.

FORT SMITH.—**GRAND OPERA HOUSE** (H. C. Hunt, manager): Dora 6-11. Duncan Clark's Female Minstrels billed for 14, and Robin Hood Opera co. for 15; large advance sale for the latter.

COLORADO.

COLORADO SPRINGS.—**OPERA HOUSE** (S. N. Nye, manager): A large audience greeted A. P. Burbank and Bill Nye 9. Every one was well pleased.

FORT COLLINS.—**OPERA HOUSE** (Jay H. Boughton, manager): Noble's Dramatic co. for the week, beginning 11, in Keuben Glue, Uncle Dan's Rose of Kilmerney, East Lynne, Lucky Ranch, and Little Lord Fauntleroy. Good houses have been the rule, and the performances were appreciated.

CALIFORNIA.

SAN DIEGO.—**FISHER OPERA HOUSE** (John C. Fisher, manager): A Turkish Bath did a fair business 5. **ITEMS**: The co. remained over Sunday and spent the day visiting some of the numerous resorts in this vicinity. Matt R. Berry, in advance of the Spider and Fly co., was in the city 5.

STOCKTON.—**OPERA HOUSE** (George Mother-sole, manager): Old Homestead played to S. R. O. 7, 8. A Trip to Chinatown 13; Leavitt's Spider and Fly 14. **AVON** (Elliott and Vinton, managers): The Wards continue to draw fair houses with After Dark and Shammas O'Brien. **ITEMS**: Edwin C. Chatham has been installed business manager and Louis N. Ritzau musical director of the Yosemite Theatre. A Social Session given by B. P. O. E. 10 to members of The Old Homestead and Ward co. was largely attended.

LOS ANGELES.—**GRAND OPERA HOUSE** (McLain and Lehman, managers): Late comers were confronted with the standing room sign at Marie Heintz's Turkish Bath 7. Richards and Prince's Minstrels 17, 18; Bill Nye 19; Lulliputians 20 March 4. **LOS ANGELES THEATRE** (H. C. Wyatt, manager): National vaudeville 9-10; M. B. Leavitt's new Spider and Fly co. 12-13; Ole Olson 14, 15; John Dillon 16, 17. **PACIFIC THEATRE** (Fred. Cooper, manager): 8 o'clock in Siberia presented the Two Orphans 11, 12.

SAN JOSE.—**THE AUDITORIUM** (Walter Morosco, manager): Alva Heywood in New Edgewood Folks 8; good entertainment, but rather small house on account of rain. M. B. Leavitt's Spider and Fly to a crowded house 9. The comedian, Robert Bell, was very clever, and an improvement on his predecessor, Mr. Kenny. Andy Blake was produced to a crowded house 10, under the auspices of the Garden City Cyclers. John Dillon 11; Turkish Bath 12.

CONNECTICUT.

NEW HAVEN.—**HYPERION THEATRE** (G. B. Russell, manager): A Texas Steer to the capacity of the house 11. Good, including O. H. Bart, a New Havener, Blaine and Hart in their new and amusing skit, entitled The Idea, had a large and well-pleased audience 11. Had it not been for the storm it would have been a case of S. R. O. Natural Gas 12; James T. Powers 13; Isle of Champagne 17, 18. **GRAND OPERA HOUSE** (G. B. Russell, manager): Ole Olson 9, 10 did a satisfactory business and pleased their patrons. South Before the War is doing very well 11-15. Police Patrol 16, 17. **NEW HAVEN OPERA HOUSE** (C. H. Smith, manager): The Wife's Peril, with Dave Murray leading, had only fair houses 9-11. Wilbur Opera co., in a change of bill daily, opened to two large houses 12. The engagement is for a week and will prove profitable. Susie Kirwin is the bright particular star. Co. 10, 11 whole excellent.

BRIDGEPORT.—**GRAND OPERA HOUSE** (Belknap and Jennings, managers): The Wilbur Opera co. 6-11 in The House and Nellie Wynne. Two Vagabonds, Grand Duchess, Bohemian Girl and Erminie brought to a close a most successful week. The closing performance packed the house and standing room was gone before 5:30 P. M. Never in point of numbers has there been a matinee as large as that of 11 at this theatre. A Dark Secret was presented 12-15 and was well put on. Oursman Ross is with the co. Our Irish Visitors, The Police Patrol 16, 17. **BUNNELL'S THEATRE** (E. S. Gibbons and co., managers): Cresson's co. in The Banker's Daughter 10 gave a creditable performance to light business. John C. Rice is better than ever in A Knotty Affair, but his support is mediocre with two exceptions. Business was large 11 and applause frequent. The new version of The Clemenceau Case did not shock our theatregoers, which accounts for business not being greater. Donnelly and Girard 16; Under the Lion's Paw 17; Lost Paradise 18; Newton Beers 22; Barry and Fay's co. 23; Devil's Auction 31. **ITEMS**: Our local city fathers occupied boxes at Neil Gwynne by the courtesy of the resident managers and of Manager Leggett, of the Wilbur Opera co., and applauded with the rest of confirmed first-nighters. Nelson Bonn, a local restaurateur, gave an elaborate supper and reception to the principals of the Wilbur Opera co. 8 after The Royal Biddy had been sung.

HARTFORD.—**PROCTOR'S OPERA HOUSE** (F. W. Lloyd, manager): Newton Beers in Lost in London to fair houses 10, 11. Donnelly and Girard turned on a new meter of Natural Gas 12, which was as effective in keeping the audience in good humor as if it had come from a dental laboratory. The Trust of Society 17, 18.

NEWBRIDGE.—**BROADWAY THEATRE** (E. L. Denham, manager): Thomas G. Seabrooke and his splendid co. gave a capital performance of The Isle of

Champagne to a crowded house 15. Duff Opera co. in La Basoche 17. **BROOK OPERA HOUSE**: Dark.

BRISTOL.—**OPERA HOUSE** (C. F. Michael, manager): Cupid's Chariot 10; small house; performance satisfactory.

MIDDLETOWN.—**THE MIDDLESEX** (J. Claude Gilbert, manager): Louise Avellie in The Runaway Wife 13; small business; heavy storm. The dancing of Gertrude Stansford was well received.

NEWIDEN.—**TELEMAN OPERA HOUSE** (T. H. Delevan, manager): Two Old Cronies was well received by a fair sized audience 1. Charles McCort in One of the Bravest to a large house 9. A Texas Steer 10; crowded house. Uncle Tom's Cabin, matinee and evening, 11; large house. Hallen and Hart in The Idea captivated a crowded house 12.

WATERBURY.—**JACOBS' OPERA HOUSE**: Kajanaka attracted a good-sized audience 9. On 10, Donnelly and Girard and one of the best comedies of the season in Natural Gas filled the house. Remenyi and his concert co. highly entertained a good-sized audience 11. Gus Williams with an excellent support, presented his new play, April Fool, to large business 15. **SARAT**: Manager Jacques has been presented with a son and heir, and is receiving the congratulations of his host of friends.

WINSTED.—**OPERA HOUSE** (J. E. Spaulding, manager): Cupid's Chariot 7; small but well pleased audience. Charles McCarty's One of the Bravest 10; fair-sized audience. Howorth's Hibernia 12; medium business.

WILLIAMSBURG.—**LOOMER OPERA HOUSE** (J. H. Gray, manager): Professor Bartolomeo's Equine Paradox to large and delighted audiences 9, 11.

NEW BRITAIN.—**OPERA HOUSE** (John Hanna, manager): Kajanaka 10; good house. Natural Gas 11; packed house. **RUSWYN LYON** (J. Claude Gilbert, manager): The opening of this new and elegant theatre by the Coghlan's in Diplomacy 12 promises to be a brilliant affair. Prices are fixed at \$2, \$1.50 and \$1; first choice of seats will be sold at auction.

BIRMINGHAM.—**STERLING OPERA HOUSE** (G. M. Johnson, manager): Cupid's Chariot 9; fair house. One of the Bravest 11; large house. Police Patrol 15; crowded house.

NEW LONDON.—**LYCEUM THEATRE** (A. H. Chapell, manager): Bartolomeo's Equine Paradox 12-15; fair business. Thomas G. Seabrooke's Isle of Champagne, which is booked for 16, has a large advance sale.

DELAWARE.

WILMINGTON.—**GRAND OPERA HOUSE** (W. R. Williamson, manager): James T. Powers in A Mad Bargain 11; good business. The Country Circus drew three packed houses 12, 13, turning people away at the evening performance. Kidnapped was presented 14 to a good-sized house. **ACADEMY OF MUSIC** (W. D. Brown, manager): The Clemenceau Case 16, 17, return engagement, good-sized audiences.

FLORIDA.

JACKSONVILLE.—**PARK OPERA HOUSE** (J. D. Burbridge, manager): Frank Mayo in Davy Crockett 17; good business. Hon. H. W. J. Ham lectured 18 on "The Georgia Cracker" to a small but highly pleased audience. Primrose and West's Minstrels 19, 20; excellent performances to large houses.

OCALA.—**MARION OPERA HOUSE** (J. W. Sylvester, manager): Frank Mayo in Davy Crockett 10; large audience.

PENSACOLA.—**OPERA HOUSE**: Coe and Tate, managers: Dr. Bill 11; good house. The comedy and co. were well received. Patti Rosa 14.

KEY WEST.—**ODD FELLOWS OPERA HOUSE** (J. Otto, manager): Mabel Paice co. in repertoire 6-11; good performances; excellent business. **ITEMS**: The above named co. spent a great deal of time in fishing, while in this city, and expressed themselves as being well pleased. They have met with unbounded success all through the State, and play return dates at most every point. Manager Otto has received the bill of lading for 300 opera chairs with which he is going to refurnish the house in a week or two.

TAMPA.—**BALL'S OPERA HOUSE** (J. O. Ball, manager): Lecture, entitled "The Georgia Cracker," by Hon. H. W. J. Ham, of Georgia, 10; fair business. Frank Mayo in Davy Crockett 12.

GEORGIA.

ATLANTA.—**DE GIVE'S OPERA HOUSE** (Paul De Give, manager): Lillian Lewis 8, 9; small business; poor performance. **THE GRAND** (L. De Give, proprietor): Men and Women 10, 11; S. R. O. Splendid performance. Primrose and West's Minstrels 15, 16; Prof. Father 17, 18. **EDGEWOOD AVENUE THEATRE** (B. W. Kleibucker, manager): Ricketts-Mathews co. 6-11 continue to play to good business. A Legal Document 12-18. The families 19, 20. **ITEMS**: De Give's magnificent new opera house, the Grand, was formerly opened to by Frohman's co. in Men and Women to the largest audience ever assembled in an Atlanta opera house. It was Mr. De Give's intention to open the Grand with Fanny Davenport, but the house could not be completed in time for her engagement. The Grand has a seating capacity of 2,500 people, the third largest in the United States, and for elegance and real artistic beauty it is second to none. The drop curtain, which was painted by Frank Cox, of New Orleans, represents Shakespeare reading one of his plays to Queen Elizabeth, and is a beautiful work of art; the boxes, twenty-two in number, are handsomely draped and form a very pretty picture. The stage is the best equipped in the country. Hon. Clark Howell, editor in chief of the Atlanta Constitution, presented Mayor John E. Goodwin, who formally dedicated the house, stating that Mr. De Give had built a theatre of which any city in the country might well feel proud, and highly commended him on his enterprise and public spirit. After the dedication there were many calls for Mr. De Give, and Mr. Howell requested him to kindly step forward and be presented, but Mr. De Give, who is a very modest man, could not be induced to come forth from his place of hiding. Sandra Cohen, who is managing the Southern tour of Men and Women and through whose efforts the house was opened by that co. was radiant in a new dress suit, which had been specially bought for the occasion. Herbert Mathews, who managed The Robber of the Rhine at the Fifth Avenue last Summer, has associated himself with Tom Ricketts, and is now playing stock in this city at the Edgewood Avenue Theatre. He is meeting with well merited success, as his co., is a splendidly balanced one. The new programme for the Grand is a beauty. It is gotten out by our efficient bill-poster, Martin Dooly. Men and Women is the best balanced co. that Mr. Frohman ever sent South, and fully deserved the success they met with here.

AMERICUS.—**GLOVER'S OPERA HOUSE** (Cain and Brown, managers): Dr. Bill was presented under the management of George W. Samuels to a moderately large and appreciative audience. Patti Rosa 17.

COLUMBUS.—**SPRINGER OPERA HOUSE** (C. P. Springer, manager): Jefferys Lewis 11; small house. Tar and Tartar 10; Men and Women 13; both to crowded houses.

ILLINOIS.

ALTON.—**TEMPLE THEATRE** (R. H. Wortman, manager): The Lewis Morrison co. presented

Faust to a good-sized house 8. The play was staged and acted magnificently, and the electrical effects were loudly applauded. Lewis Morrison, the star, was unable to appear as Mephisto owing to a threatened attack of pneumonia, and his place was well taken by E. F. Owen, usually cast for Faust. The Robin Hood Opera co., in De Koven's merry and tuneful production of that name, was greeted with a large house 9, and greatly pleased all present. Joseph Murphy in the old but ever welcome Kerry Gow 11, had one of the largest houses of the season, the S. R. O. sign being early displayed. The balcony was entirely sold out two days before the performance, something that never happened before in the history of the house. The Ovide Musin Concert co. 15; Jessie May Hall 17, 18; Rosabel Morrison in The Danger Signal 20; My Jack 21.

SPRINGFIELD.—**CHATTERBOX'S OPERA HOUSE** (R. I. Chatterbox, manager): The Robin Hood Opera co. packed the house from floor to ceiling and were well pleased with the singing and the bright appearance of the stage settings and costumes 6. A. G. Field's Minstrels made their first appearance in Springfield before a large audience 8. S. S. Wood's Out in the Streets had a small audience 9. The Ensign delighted a large audience 11. **ITEMS**: Will J. Rock, advance for Evans and Hoey's Parlor Match, spent part of the week in the city with his many friends. He reports the largest business in the history of the Parlor Match. Prof. P. R. Blitz, manager of the B. Z. Specialty co., which closed because of poor business, gave a slight-of-hand performance for school children Saturday afternoon 11, assisted by his wife with her trained pigeons. The performance was well attended. Cherida Simpson, late with A Trip to Chinatown, joined the Robin Hood Opera co. here. Prof. H. H. Thiele, of Chicago, has joined the Robin Hood Opera co. as musical director.

OTTAWA.—**SHERWOOD'S OPERA HOUSE** (C. H. Hodkins, manager): May Wilkes Burlesque co. 10; medium-sized audience. Charles Hanford in Julius Caesar 11; large and well-pleased audience. Alfred Keely in Widow Murphy's Goat 15; The Silver King 16.

MATTOON.—**DOLE'S OPERA HOUSE** (Charles Hogue, manager): Charles Hanford in Julius Caesar 8; small but enthusiastic audience. The Danger Signal 9; good business. **ITEMS**: H. H. Thiele, of Chicago, has joined the Robin Hood Opera co. as musical director.

ROCKFORD.—**OPERA HOUSE** (C. C. Jones, manager): Herrmann pleased a large house 7. Fantasma, with its pantomime absurdities and tricks, was appreciated by large houses 8, 9. R. D. McLean and Marie Prescott in The Merchant of Venice to a small house 10. The legitimate drama does not draw here.

CAMBRIDGE.—**WALKER OPERA HOUSE** (S. L. Nelson, manager): Charles Hanford's Julius Caesar co. to a fair audience 7. Torbett Concert co. to a small but well-pleased audience 8. Sweeney, Alvido and Goetz's Minstrels had a large house 11.

JACKSONVILLE.—**GRAND OPERA HOUSE** (Smith and Hoyden, managers): Power of the Press 6; fair house. Lewis Morrison's Faust was greatly enjoyed by a large house, although Mr. Morrison himself was not present, being ill in St. Louis. His character of Mephisto was taken by E. F. Owen, who was excellent. S. S. Wood in Out in the Streets to a light house 10.

STERLING.—**ACADEMY OF MUSIC** (Purcell and Hass, managers): Two Old Cronies (Wills) 6; large audience.

STREATOR.—**PLUM OPERA HOUSE** (J. E. Williams, manager): Ex-champion Sullivan in The Man from Boston; large business.

MONMOUTH.—**POTTER'S OPERA HOUSE** (Perley and Webster, managers): Alfred Keely in Widow Murphy's Goat drew a large house but did not give entire satisfaction 11. A Busy Day 14; Gloriana 15; Uncle Josh Sprucey 20.

DECATUR.—**GRAND OPERA HOUSE** (F. W. Haines, manager): A. G. Field's Minstrels 7; fair-sized house. S. S. Wood in Out in the Streets 8. Litt and Davis' nautical war play, The Ensign, 10; good house.

CAIRO.—**NEW CAIRO OPERA HOUSE** (Sol A. Silver, manager): Zanzie, the sleight of hand performer, gave a very poor entertainment to a small audience 7. Friends 29.

GALESBURG.—**THE AUDITORIUM** (F. E. Bergquist, manager): Two Sisters 4; good business. Gloriana 10; entire satisfaction. Sweeney, Alvido and Goetz's Minstrels 20; Charles H. Galt 11, 12. Railroad Ticket 21. **OPERA HOUSE** (F. B. Kirck, manager): Chateaux Comedy co. 6-11; fair business.

QUINCY.—**OPERA HOUSE** (A. Dorr, manager): The Robin Hood co. played to one of the largest houses of the season 7. Field's Minstrels packed the house 8. Joseph Murphy 15; J. K. Emmett 16.

ELGIN.—**DU BOIS OPERA HOUSE** (F. W. Tench, manager): R. D. McLean and Marie Prescott in Merchant of Venice to a good house 9. John L. Sullivan to a big top heavy house 10. The Silver King 11; good audience. Fannie Rice 18, Wilkinson's Widows 21; J. K. Emmett 22.

IOWA.

BURLINGTON.—**GRAND OPERA HOUSE** (F. W. Chamberlin, manager): Pauline Hall in Erminie pleased a large and fashionable audience 7. Harry McDougall and Frank David as Cadeaux and Ravennes found instant favor with the audience. The remainder of the cast was not particularly brilliant. Power of the Press 8 to moderate business only, though it deserved a large house, for the co. is an exceptionally strong one. The stage settings and scenic effects were the best shown here this season. A Hole in the Ground 15; J. K. Emmett 17. **ITEMS**: Manager Chamberlin is at Hot Springs taking the baths to reduce his arduous job. Ed Cox, of the Frank Cox scenic co., is hard at work painting a number of new sets of scenery for the Grand, and repainting the old sets. Treasurer J. W. Barhydt, Jr., is taking good care of the Grand during Manager Chamberlin's absence.

ATLANTIC.—**OPERA HOUSE** (Lester L. Tilden, manager): Boston Madrigal Club due 6 failed to appear, owing to snowbound at Manning, Iowa. The Spooner Comedy co. will open a week's engagement 11 in A Fight for a Million. Every seat in the house sold. Barlow Brothers' Minstrels are booked for March 1.

DUBUQUE.—**THE GRAND** (William T. Roehl, manager): Herrmann in his incomparable entertainment, introducing his latest sensation Yaxoy, 10; crowded house. Hanlon Brothers in Fantasma 11; packed house. **OPERA HOUSE** (Duncan and Coates, managers): The Holden Comedy co. 13-15.

ALGONA.—**CALL OPERA HOUSE** (C. H. Blossom, manager): Charles Frohman's telariona opened the house 10 to a large and delighted audience. Receipts \$100.

DES MOINES.—**FOSTER'S OPERA HOUSE** (William Foster, manager): The Power of the Press to large business 11, 12 and matinee. Fanny Rice made her first appearance before a Des Moines audience 13, and pleased a large house. Her costumes are very fine and the same can be said of the entire co. **ITEMS**: Theatricals (Charles F. Hanly, manager): Large business week of 6-11. New faces this week: Victorialis and Thurler, James Morris, Sol Stone, Lucifer, Louise Althea, Mlle. Amie and Marietta and Garnell.

COUNCIL BLUFFS.—**DORRAN THEATRE** (John Doherty and Son, managers): The Spooner Comedy co. closed a very successful week's engage-

ment 11. The Incog. co. to fair business 13. Apple Orchard Farm 15; Trip to Chinatown 21; Our Married Men 24.

DECATUR.—**GRAND OPERA HOUSE** (C. J. Weiser, manager): Gloriana 10; packed house; delighted audience. Santer to Appomattox 14; fair house; home talent.

DECATUR.—**THE GEDNEY OPERA HOUSE** (C. W. Williams, manager): Gloriana 11; packed house. Olite Forbett Concert co. 23.

OSKALOOSA.—**MASONIC OPERA HOUSE** (H. L. Briggs, manager): The Jane Voorhies co. in Only a Farmer's Daughter and The Clemenceau Case 4, 7; light business.

MUSCATINE.—**TURNER OPERA HOUSE** (B. Schmidt, manager): Corse Pavton with a good co. to good houses week ending 21. Charles Hanford in Julius Caesar 16; Danger Signal 25.

QUINCY.—**GRAND OPERA HOUSE** (Ed. Goodman, manager): Lindon Dramatic co. week of 6-11; fair business.

DAVENPORT.—**BURTIS OPERA HOUSE** (Charles Knit, manager): The Power of the Press 4; good performance to a medium-sized audience. Two Sisters to a large house 10. Charles Hanford in Julius Caesar gave universal satisfaction to the fair-sized audience present 14.

INDIANA.

LAFAYETTE.—**GRAND OPERA HOUSE** (F. E. D. McKinley, manager): Old Father Stebbins 7; deservedly poor house. Pauline Hall 8 in Erminie to good business. 3 Bells 10 was greeted with an excellent audience. Busy Day 11. **ITEMS**: H. H. Thiele, the owner of our Opera House, will make extensive improvements on the house in June. They are sorely needed.

ELWOOD.—**OPERA HOUSE** (P. T. O'Brien, manager): The Burglar gave the finest performance ever given in this city 11 to a large audience.

EVANSVILLE.—**GRAND (King Cobbs, manager):** The Press Club concert 10, consisting entirely of home talent was well patronized. Shadows of a Great City 11; fair house. Friends 22. **PEOPLE'S** (I. I. Groves, manager): The May Russell Burlesque co. gave three very creditable performances 9, 11 followed by James A. Reilly in A German Soldier to a splendid house 12. The Fairies' Well 13, 20; Trials of an Artist 24.

PERU.—**EMERICK'S OPERA HOUSE** (F. C. Emerick, manager): Old Farmer Stebbins 10; fair house. Murray and Mack in Our Irish Neighbors 11; large and well-pleased audience. The Rooney Concert co. 12; largest advance sale of the season.

RICHMOND.—**PHILLIPS' OPERA HOUSE** (J. H. Dibbons, manager): The County Fair 8; very large business. Leavitt's Spider and Fly 10 to a good business. **GRAND OPERA HOUSE** (G. W. Connor, manager): The Riley Dramatic co. 6-11, under the auspices of the U. R. K. of P.; good week's business. Farmer Stebbins 13; good house.

LA FORT.—**HALL'S OPERA HOUSE** (W. C. Miller, manager): The New Mugs' Landing to a fair house 10; Paul Kanvar 13.

WASHINGTON.—**OPERA HOUSE** (Hortall Brothers, managers): Dangers of a Great City, with Dore Davidson and Ramie Austen in the leading roles, 6; fair business. Reddy the Mail Girl (Carl Braham) 10; small house; rain storm.

FORT WAYNE.—**MASONIC THEATRE** (J. H. Simmons, manager): The Ensign proved a big drawing card 9. Skipped by the Light of the Moon 11 had a top heavy house. **AMATEURS**: The Emmet Amateur Dramatic Club, of this city, produced the border drama, Down the Black Cañon, at Kendallville, Ind., 7 and made quite an impression. They played the same piece here 8 to a big house. The club comprises some very good talent.

SPRINGFIELD.—**COLUMBIA THEATRE** (J. J. Aughe, manager): Sweeney, Alvido and Goetz's Minstrels 7; fair business. 3 Bells 9; S. R. O.; general satisfaction. Merry Cobbs 13; Ida Van Cortland 14; Gloriana 15. **COULTER'S OPERA HOUSE** (G. V. Fowler, manager): Stetson's U. T. C. co. 7; good business. **ITEMS**: Matt Byrnes, of the 3 Bells co., was taken suddenly ill during the performance here 9 and has been confined to his room. He will join his co. 15 in Milwaukee.

ELKHART.—**BUCKLEY OPERA HOUSE** (J. L. Brodrick, manager): Stetson's Uncle Tom's Cabin co. 11, matinee and evening. S. R. O.

SOUTH BEND.—**OLIVES OPERA HOUSE** (J. and J. D. Oliver, managers): The Duke's Wife by the MacLean and Prescott co. 7; good business. Pauline Hall Opera co. to S. R. O. 9, 10; Crust of Society 24; Silver King 25. **GO-DIE'S OPERA HOUSE** (John Wagner, Jr., manager): Side Tracked 15; good business. Mugs' Landing 15; fair house. The Melville Sisters are playing to packed houses 17-18.

TERRE HAUTE.—**NAVY'S OPERA HOUSE** (Robert L. Hayman, manager): The Ramsay Morris co. delighted a fair house with Joseph 7. Mr. Potter of Texas was well received 9. The Ferris Comedy co., including Grace Hayward, Elia McDonald, W. K. Hamilton, and Frank Buckingham, all formerly of this city, played to a big house 13. Shadows of a Great City 14; light house; good performance.

COLUMBIA CITY.—**TUTTLE'S OPERA HOUSE** (J. E. Fagan, manager): Mugs' Landing 17; small house; performance good.

KANSAS.

FORT SCOTT.—**DAVIDSON OPERA HOUSE** (Harry C. Ernich, manager): Rentfrow's Pathfinders had fair houses 6-8. The Lightning Rod Agent, St. Valentine's Day, and A Banker's Crime were given in a very acceptable manner to fair business at cheap prices. The Robin Hood Opera co. had the largest house of the season 11.

WICHITA.—**CRAWFORD OPERA HOUSE** (L. M. Crawford, manager): Uncle Arden 8; good business. Fairies' Well 10, 11 and Saturday matinee; good performances to good business.

LEAVENWORTH.—**CRAWFORD'S GRAND OPERA HOUSE** (Elliott Alton, manager): George A. Timmons in The Fairies' Well to a small house 8. **CHECKERING HALL** (Carl Hoffman, manager): Robert Harper, lecture, "Around the World in a Man of War," to a good house 6. Herbert L. Flint, monologist, 7-11; packed houses.

WINFIELD.—**GRAND OPERA HOUSE** (T. B. Nye, manager): Jerry the Tramp 9, by home talent, under the direction of C. H. Carlton, of Boston, for the benefit of the poor of the city. The house was packed to its capacity. Prof. D. M. Bristol's horse show 10, 11, including Saturday matinee, to good business; audience well pleased. Jane Combs 11, 12.

TOPEKA.—**CRAWFORD'S OPERA HOUSE** (L. M. Crawford, manager): St. Pankard 9-11; good business. Barnes and Summers' Players 13 for a week, in Southern Rose and other popular plays at low prices. **GRAND OPERA HOUSE** (L. M. Crawford, manager): Charles Dickinson and his co. of comedians in Incog and The Salt-Cellar 6. Incog is uproariously funny and was interpreted to perfection; large house. Fairies' Well 9; good-sized and well-pleased audience. Evans and Hoey in their Parlor Match packed the house 11 with the best-pleased audience of the season.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1874.)

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

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The Dramatic Mirror is sold in London at Low's Exchange, 57, Leadenhall Street, and at American Newspaper Agency, 15, King William Street. In Paris, at the Grand Hotel, 10, Boulevard des Capucines, and at the Paris office of The Mirror, 48, Rue de la Harpe. The Mirror is sold by all News Companies. Subscriptions should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscripts. Material for The New York Post Office as Second Class Matter.

NEW YORK. - - FEBRUARY 25, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—NINETEEN DAYS, 9 P. M.
CASINO—THE PIRATE MASTER, 8:15 P. M.
EMPIRE—THE GIRL I LEFT BEHIND ME, 8:15 P. M.
FIFTH AVE.—ELIZABETH DUFF
GRAND OPERA HOUSE—THE WOOD BURNER, 8:15 P. M.
HARRISON'S—MILTON'S GARDEN, 8 P. M.
H. B. JACOBI—WHITE SLAVE, 8:15 P. M.
HERKIMER'S—THE FINEST OF THE FINE, 8 P. M.
KOSHER AND HALL'S—TARTAN AND ORQUESTA
LYCEUM—AMERICAN ABROAD, 8:15 P. M.
NIBLO'S—UNCLE TOM'S CABIN, 8 P. M.
PALMER'S—LADY WINDHAM'S FAN, 8:20 P. M.
PEOPLES—BLUE IRONS, 8 P. M.
STAR—ON PARADISE, 8:15 P. M.
TOWN HALL—THE VANDERBILTS, 8 P. M.
UNION SQUARE—FOR REVENUE ONLY, 8:15 P. M.

BROOKLYN.

ARLINGTON—THE WEDDING DAY
BRIDFORD AVENUE—ARIEL POOL
COLUMBIA—JAIL OF CHASTITY
GRAND OPERA HOUSE—HALLS AND HALL
FREE—A TOWN STREET

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is so large and the paper is still growing. There is nothing too, like striving to be fair, clean, independent and able to furnish news and hitting the mark."—Atlantic Journal.

PROSPECTS OF A BIG SEASON.

THE New York managers who prepare early, liberally, and with wisdom for next season will no doubt reap the harvest of theatrical harvest.

We know that elaborate preparations are making in Chicago for all sorts of amusements during the World's Fair. That city is practically regarded as the managerial Eldorado, on account of the Exposition. But, if we mistake not, amusement enterprises in this city next Summer and Autumn will prove even more remunerative than amusement enterprises in Chicago.

New York is the great gateway through which the thousands of foreign visitors will pass to the Fair. New York is the city of cities which the tens of thousands from remote parts of this continent will most wish to see. Foreigners will sojourn here on their way West and returning, and a very large percentage of natives from remote localities will visit this city before or after taking in the Western show.

Everybody must see New York and taste its amusements. In Chicago there will be so much in the Exposition to attract and take time that the theatres will be in a measure forgotten. In New York—the greatest theatre centre of the continent—visitors will patronize the places of amusement because they will correctly assume that here the best may be seen.

SO three young Directors of the Vaudeville Club resigned because the Stage Door was locked to them? Forsooth! What does the Directorship of such an amusement enterprise amount to, we would like to know, if it confers no privileges greater than

the one already enjoyed at other Stage Doors?

DESPITE a growing abuse of the "benefit"—shown in the tendency to compliment persons who are in no need—it is gratifying to note the great success of recent performances organized to help helpless and deserving professionals. The public will discriminate, if the profession does not.

THE Theatre of Arts and Letters has developed from indifferent to bad and from bad to worse. Still, it has amused, and under some other name it might still amuse.

GRACE HAWTHORNE has sued the proprietors of London *Fan* because the dramatic editor of that paper referred to her as the wife of her manager, Mr. KELLY. Perhaps it was meant as a joke.

SOME of the patrons of London theatres write to the *Referee* in complaint of draughts. Few London managers have recently experienced draughts in their houses.

PRESIDENT-elect CLEVELAND has had a hard time casting his cabinet parts. Will they all score hits?

PERSONAL.

BURGESS.—By virtue of his mechanical ingenuity in devising effects and handling scenery, Neil Burgess has been elected a member of the Theatrical Mechanics' Association. He is said to be the only actor thus distinguished.

GOODWIN.—Nat C. Goodwin last December traveled from New York to Washington when indisposed in order to keep an engagement to appear at the benefit of the Washington Press Club. In token of their appreciation, that club attended a performance of *A Gilded Fool* in a body last Monday night.

JEFFERSON.—Joseph Jefferson, at the request of Mrs. Grover Cleveland, will lecture at Music Hall on the evening of March 1, for the benefit of the New York Kindergarten Association. Mr. Jefferson calls his lecture "A Discourse on the Drama." It is probably the same discourse that was enjoyed some time ago at Yale College, and will include the familiar and funny verses on the Shakespeare-Bacon controversy.

WILLIAMS.—A capital bit of quiet acting is the Pinguet of Irving Williams in *The Marriage Spectre*. Pinguet is the notary with whom Francine, in domino, has supped in order to illustrate to her husband her idea of the equality of the sexes in matters of morals. Mr. Williams is on for one scene only, but he plays it with such intelligence and such discretion as to deserve special commendation.

CAMPBELL.—The San Francisco *Post* recently had this to say of Evelyn Campbell: "Miss Campbell, who, by the resignation of George Drew Barrymore from The Sportsman company (and who had to play Mrs. Barrymore's parts), was placed in a peculiarly trying position. But she has proved herself an artist of rare tact and delicacy. It is almost a foregone conclusion that from now on she will force ahead to the front rank of the profession."

HERMAN.—Henry Herman, an able actor identified on the road with many of the Lyceum Theatre successes, is this season playing the part of Tom Stoddard in *A Nutmeg Hatch*.

ST. HENRY.—Jeanette St. Henry, the soprano, will join the De Wolf Hopper company on the road in April to rehearse in the new opera, *Panjudrum*, to be produced at the Broadway in May.

GRAY.—Elsie Gray, the "queen of the amusements" of The Black Crook company, was ill last week, but managed to appear at each performance.

MORRETTI.—Eleanor Morretti signed with John Stetson to play the part of Mrs. Eastlake Chapelle in *The Crust of Society* number two company.

DENNIS.—Arthur Dennis, who made a hit at the Garden Theatre last Summer as the Little Old Man of the Sea, has been engaged by Eugene Tompkins for *Babes in the Wood*.

AMES.—Amy Ames is now "featured" by Donnelly and Girard in *Natural Gas*.

VANONI.—An actress without a fad of some sort is a rarity. It is generally dogs or diamonds. The fad of Marie Vanoni, of the Babes in the Wood company, however, is postage stamps. Her collection is valued at several thousands of dollars.

ABBEY.—A few hours after the purchase of the Metropolitan Opera House last week by the syndicate Henry E. Abbey examined the premises with Mr. Iselin, of the syndicate. That seems to indicate Abbey and grand opera next season.

GILMORE.—Frank Gilmore, engaged in London last Summer by Daniel Frohman has been lent by the latter to Charles Frohman, who will transfer Mr. Gilmore to the Empire Theatre company.

HALE.—Walter Stearns Hale has four etchings in the Etching Club's Exhibition at the Academy of Design, and seven more in the black and white exhibition of the Chicago Society of Artists. Mr. Hale's etchings at the Academy have been commended highly by the art critics of the daily press. Mr. Hale is a prominent member of Alexander Salvini's company.

MR. EMMET'S BIG PRODUCTION.

During J. K. Emmet's engagement in St. Louis, Sydney Rosenfeld spent three days with the star. He read to Mr. Emmet the first act of the new play that he is writing as Fritz's successor.

"I am delighted with it," says Mr. Emmet in a letter to THE MIRROR.

"If he can continue the work as he has started he will write for me, no doubt, one of the strongest plays that the American stage has ever known. This is a very broad statement, but I feel that it is the truth."

Mr. Rosenfeld, it seems, has contrived to introduce in the new play a number of heavy mechanical effects. In consequence of this, Mr. Emmet will be obliged to limit the number of one-night stands he will play next season, as it would be impossible for him to make money with such an elaborate scenic production in small towns.

Mr. Emmet intends to engage as strong a company as the cast demands, irrespective of considerations of expense.

"While I may not carry ten tons of scenery," says Mr. Emmet, "I shall, however, carry one of the most elaborate scenic productions that any comedy-drama has ever had. My printing will be of the finest. In short, the ensemble will be all that money, hard work, and energy can combine."

MR. FLETCHER'S EXPERIENCE.

NEW YORK, Feb. 14, 1893.

My MIRROR advertisement is working wonders. I am daily receiving replies, inquiries, etc., from as far South as Texas and as far West as Los Angeles, Cal. This fact satisfies me that THE MIRROR'S circulation is large enough and that its value as an advertising medium is sufficiently great to warrant the continuance of my patronage.

CHARLES LEONARD FLETCHER.

HE ENJOYED IT.

Local managers frequently like to walk in the parades of minstrels, always being ambitious to have the right of line. W. S. Cleveland ran against one of these proud fellows down South the other day, and "put up a job" on him. Cleveland planned with the boys of his company to walk the local manager out of breath. The procession went through every street in the town, and even went out into neighboring highways and byways, with the band playing merrily all the time. The horses that drew the Arabs belonging to the troupe were almost winded, and every individual minstrel was blowing like a porpoise, yet chuckling at the fun they were all having with the jay manager. Finally they drew up in front of the theatre, and stole glances at the man they had been fooling with. He was as fresh as a daisy. "There!" he said, "that's the best walk I've had since I walked a thousand miles in a thousand hours!" And then they learned that he had been a professional pedestrian.

MR. GREENWALL HAPPY.

Henry Greenwall is greatly gratified by the action of the New Orleans Varieties Association in extending his lease of the Grand Opera House in that city five years from May 1, 1894. There were thirteen applicants for the house. Mr. Greenwall pays \$10,000 a year rent. When he took possession of the property the stock of the association was selling at \$600 a share. It is now held at \$1,500 a share, and Mr. Greenwall expects it to rise to \$2,500 a share. He has increased the season of the house from sixteen to thirty-six weeks, and this year will make the season forty-two weeks. He is booking the best attractions for the Grand Opera House.

A QUICK CHANGE.

At Harris' Theatre, Pittsburg, Pa., a week ago last Saturday night, a quick change of scene was witnessed by Manager Lincoln J. Carter, of The Fast Mail, George O. Morris, of Daniel Sulley's company, Manager Starr, of the theatre, and others. At the end of the second act of *The Fast Mail* the curtain was rung up, showing a handsome double set, library and hall. The word "strike" was given, the stage was immediately cleared, and the second act, consisting of the interior of an engine room on a Mississippi steamer was set in exactly two minutes by three stage hands, one fly-man, the property man, and the company's stage carpenter. Forty-eight pieces of scenery were handled.

LOTTIE COLLINS ILL.

A despatch from St. Paul last Thursday announced the serious illness of Lottie Collins in that city. She had not then appeared in any of the performances of Miss Helyett in St. Paul. Mr. Cooney, her husband, said that her throat was in a bad condition, and that there were indications of an abscess in her ear. A consultation of physicians was held, an operation performed, and it was said that she would be able to fill her engagements this week.

READING'S WELL-KNOWN MANAGER.



John D. Mishler.

Among out-of-town managers perhaps no man is better known than John D. Mishler. And this is so because he combines many admirable characteristics—courtesy, good nature and energy—and is in love with his business. He is both liberal and original in his methods, and has a hobby for truth-telling, no matter what consequently happens. Mr. Mishler toured the country two years ago with the Swedish Ladies' Vocal Quartette and ably managed Bartholomew's Equine Paradox for five years. He has had a theatre in Reading, Pa., for about twenty-one years—since 1872—and in 1874 he established a circuit of Eastern Pennsylvania. The theatres in Scranton, Wilkesbarre, Williamsport, Hazleton, Allentown, Pottstown, and Reading are under his booking direction. New theatres in Easton, Bethlehem, Pottsville, and Harrisburg will probably also be in his circuit for the season of 1893-4, companies for the erection of theatres now being in process of organization. Mr. Mishler is president of the Reading S. P. C. A., and is a liberal contributor to local charities. He was an original member of the Board of Health of that city and of the first street railway company; was among those who laid out a city park, and has been foremost in other public enterprises. Last Christmas morning he gave a free entertainment to over 3,000 children, and he has given the children of Reading Summer excursions and dinners on various occasions. Mr. Mishler recently declined a unanimous nomination on the Republican ticket for Mayor. Managers, agents and professional persons say that Mr. Mishler, in his peculiar style of theatre management, is a study in his office, in front, in the box-office, behind the curtain. He taboos local gags, insists upon clean lines, order, system and truth, and he enforces his ideas without fear or favor.

THE BOSTONIANS' NEW OPERA.

The Bostonians produced a new American comic opera at Chicago last Thursday night. Varying accounts as to the measure of its success have been received. The libretto was written by Young E. Allison, a Louisville journalist, and the music was composed by Henry Waller, an accomplished pianist and pupil of Liszt. Mr. Waller is the adopted son of Mrs. Scott-Siddons.

The opera was originally called *The Scout*, but it has been rechristened *The Ogalallas*. It tells of the missionary efforts of Professor Andover, of Boston, who with several young women and a Philadelphia Quakeress, goes West to reform the Indians. One of the young women is Edith, who in the wilds meets her old lover, Cambridge, known in the new country as Deadshot. All are made prisoners by War Cloud, an Ogalalla chief, who proposes to torture Deadshot to death and appropriate Edith, when the whole company is captured by a Mexican bandit, who also proceeds to fall in love with the heroine. There is an Indian maiden, Minnesota, who loves War Cloud. Minnesota releases Edith and brings scouts and troops to the rescue. The bandit is foiled; War Cloud and Deadshot shake hands; War Cloud promises to wed Minnesota; Edith and Deadshot are saved to each other, and the Professor pairs off with Hepzibah, the elderly governess.

The local characters give opportunity for picturesque dressing and backgrounds. The music is original, and the opera is certainly novel in many particulars.

SOUTHERN CALIFORNIA COMBINE.

Our San Jose correspondent writes that the new combination of McLam, Lehman and Mothersole in Southern California may result in keeping some of the stronger dramatic attractions away from that city. He says the combine has been formed to force down the percentage demanded by Al Hayman, who usually exacts seventy-five to eighty per cent. of the gross receipts, and that the managers who are in league will refuse to play his attractions in any of their theatres unless a general reduction in this percentage is made.

TO OPEN IN AUGUST.

Manager S. Ossoski has recently taken the Shattuck Opera House at Hornellsville, N. Y., and is thoroughly renovating and improving it. The house is to be opened the latter part of next August, during the local fair season, and after Mr. Ossoski has expended the \$3,000 that he intends to lay out upon it, it will be one of the best appointed theatres in Central New York.

TELEGRAPHIC NEWS

Herne's Shore Acres Produced at the Boston Museum.

IT WINS APPROVAL

Verdict of the Press on the National Theatrical Chamber.

HITS, MISSES, ETCETERA

Copyrights Reported from All the Leading Cities—A New Play and Several Attractive Shows at the Globe—Miss Vaughan's Last "Article"—Successful Season at the Metropolitan.

[Special to The Mirror.]

Boston, Feb. 20, 1893.

Boston first nighters had to spend some time in deciding where to go to-night, so many and so attractive were the novelties. The Museum, however, proved to have the strongest dramatic attraction, and one of the largest audiences of the season gathered there to witness the first production in Boston of James A. Herne's *Shore Acres*.

Mr. Herne's play met with the warmest approval at the hands of the assemblage. The author received an enthusiastic call. The piece seems to be certain of a long run, judging from to-night's indications, and it will more than surpass its Chicago success.

All the leading members of the Museum company have congenial parts. The strength of the performance is heightened by special engagements of William Harris and Mr. Herne.

Much of the success was due to the thoroughness of drill under Mr. Herne as stage manager. His careful attention to detail and his skill in arrangement stood in marked contrast with the methods of the regular stage manager of the house.

Second only to *Shore Acres* as a dramatic novelty was the attraction at the Hollis Street. Nat Goodwin always finds a large audience waiting for him when he begins a Boston engagement, and to-night there was no exception to that rule.

The beginning of the performance was delayed somewhat, as the members of the company failed to reach the city until a few minutes before the curtain was to rise. The actors were driven hurriedly from the railway station to the theatre, but the special scenery could not be transferred in time for use this evening. In spite of this mishap, Goodwin and his play, *A Gilded Foot*, made a great success.

Novelty seekers who were fond of extravaganzas flocked to the Globe to-night and filled every bit of available room in that house. *Ali Baba*, as presented by Henderson's Chicago company, will know few empty seats during the next ten weeks, judging from to-night.

Here, too, there was considerable vexation, owing to late trains. Because of storms, the company's trip from the West was retarded, the party not arriving until late in the afternoon.

In order to get the scenery in position, the curtain had to be held down until quite a while after eight o'clock.

Louise Essing and Ida Mille received ovations. Eddie Foy kept the house convulsed by his funniments. *Ali Baba* will have a prosperous run.

The largest audience in the city was at the Grand Opera House, and that great auditorium was filled for the opening performance of the Wilbur Opera company's week engagement—its first in five years.

The opera given, *The Royal Middy*, had not been seen here in a good many years, and no better production could have been made to bring out the strength of the company. Encores were the rule of the evening, and a large business is assured for the week.

It seemed natural to see posters of *The Soudan* on the bill boards of the city, and equally natural to see a tremendously large audience at the Bowdoin Square witnessing the performance of this popular play, which has not been seen here since its two long runs at the Boston in 1890-91.

The piece is extremely well played. James Horne and Annie Myer took the honors of the evening. Walter Lewis scored a success as Dick, the foundling. He is an unusually clever boy actor.

Edward E. Rice continues to add new attractions to 1492, which began its last week but one at the Columbia to-night. This week Conroy and Fox join the company. His *Wedding Day* is to follow at the Columbia on March 6, taking the date originally announced for *The Isle of Champagne*.

Another popular play that began its last week but one in the city to-night is *The County Fair*. There is much pleasant anticipation of Stuart Robson's engagement which begins at this house, 6, with a revival of *Married Life*.

With this week's performances at the Boston ends the second annual engagement of *The Country Circus*. Frank Tannehill and Lottie Aler have won more friends than ever. The New South follows for a fortnight on Feb. 27.

A Temperance Town continues at the Park. The Rents-Santley and the Gaiety Bur-

lesque companies began return engagements at the Howard Athenaeum and Lyceum respectively.

Lola Pomeroy appeared in *Little Hurricane* at the Grand Museum.

Lenton's Specialty company is at the Palace this week.

Newspaper readers were somewhat mystified last week by an advertisement which was published over the name of Therese Vaughan, asking for the return of an "article" stolen from her room. The "article" in question proved to be the bodice to the costume which Miss Vaughan was having prepared to wear at the Columbian Hall Wednesday. One day last week a young man called at Miss Vaughan's rooms as a salesman of rare laces. She looked at his samples and went to an adjoining room for a moment. Upon her return the salesman was gone, and so was the bodice. On Saturday the "ad." was answered by a messenger boy, who brought two bundles. One was a bunch of handsome laces; the other, the much-prized "article." An accompanying note explained that the theft was committed to win a wager.

Once more the proposed trip of the Temperance Town company to Concord, N. H., to give a performance before the New Hampshire legislature has been indefinitely postponed on account of a death in the family of Charles H. Hoyt. The dramatist's father died in this city on Friday, and the body was taken to Charlestown, N. H., for burial.

Boston theatregoers are looking forward to the week of April 3, when Eleonora Duse will make her first appearance in this city at the Globe.

Mrs. Katherine C. Herne is in this city to witness the first performance of *Shore Acres* at the Museum. With her husband she will head a carefully selected company next season to present a repertoire, consisting of *Shore Acres*, *Margaret Fleming*, *Drifting Apart*, and one or two others of Mr. Herne's plays.

George W. Howard's benefit at the Boston on Feb. 16 was a most emphatic success. A stronger bill was never given in the city, and every one was glad to learn that the afflicted actor would receive about \$5,500 as a result.

Two popular assistant managers of this city will be benefited next month. Charles T. Rich, of the Hollis Street, will have hosts of his friends in attendance on March 12, and Henry B. Harris, of the Columbia, is sure of a similar experience on March 10.

Boston has fallen into line with New York, and to-day young women ushers replaced the boys who have been in attendance at the Palace. This is not the first time that Boston has had young women ushers in a theatre, for when *An Adamless Eden* was given at the Bijou years ago every person engaged in connection with the production was a woman excepting the one actor necessary for the play.

The Mount Washington search light is to be erected on the roof of the Grand Opera House.

An interesting article on scene painting, the first in a series of three, appears in the *Transcript* on Feb. 18. It is from the pen of Sydney Chidley, who is doing such artistic work on the scenery for B. F. Keith's new theatre.

Manager Atkinson, of the Bowdoin Square, is happy, from the fact that his "House Full" sign has been out seventy times this season.

It is safe to predict that E. A. Lothrop will add to his circle of theatres next season by having a house at the West End. Negotiations have not been completed, it is understood, but it would not be much of a surprise to see him assume control of the Howard Athenaeum at the conclusion of this season.

James Gilbert won new laurels at Easthampton last season by the artistic manner in which he staged *Wanted*, and the success of the first production of the clever opera was very largely due to his efforts.

In the Suffolk County Insolvency Court last week the matter of Clough and Dodge (the Lyceum Theatre Company) was postponed until Feb. 24, an offer of 15 per cent having been made.

William and Willard Newell, the twin stars of *The Operator*, were tendered a reception at Veith's Hotel on Feb. 17, after the performance at the Grand Opera House. A dinner, recitation, songs and dancing occupied most of the night.

Marie Burress, the charming leading lady at the Museum, is not in the cast of *Shore Acres*. She is taking a well-earned rest. Miss Burress has had full opportunity to display her versatility this season, and she has won equal artistic success in her strongly dramatic parts in *Agatha* and *Mayfair* and in the comedy roles in *Nerves* and *School*.

Washington's Birthday bids fair to be the greatest day for the theatres known for years. Nearly every house in town is sold out already, both for special afternoon and regular evening performances.

JAY B. BENSON.

PITTSBURG.

Elks' Benefit the Week's Event—Salvini Placates a Large Audience in Don Cesar de Bazan.

[Special to The Mirror.]

Pittsburg, Feb. 20, 1893.

Alexander Salvini opened to-night at the Duquesne Theatre to a very large audience, presenting *Don Cesar de Bazan*. The company gave good support. Stuart Robson closed to very large business. Julia Marlowe is announced for next week.

At the Bijou Theatre John T. Kelly packed the house to-night. The advance sale is large. Von Vonsdon did a very large business last week. Francis Wilson next week.

The Alvin Theatre held a large audience to-night, Denman Thompson in *The Old Homestead* being the attraction. Roland Reed had a very successful week. The Coghlan in *Diplomacy* next.

The Boston Howard Athenaeum company gave a good specialty programme to-night at

the Grand Opera House, to a large audience.

Next week Robert Downing in repertoire.

Gus Hill's company opened a return engagement at the Academy of Music to-night, and the house was well filled. Fields and Hanson next week.

E. A. Warren presented *Nobody's Claim* at Harris' to a large audience to-night. Agnes Wallace Villa in *The World Against Her* next week.

The Elks' benefit on Friday at the Grand Opera House will be the theatrical event of the season. Alexander Salvini, Florrie West, Adelaide Randall, Harry Kelly, of John T. Kelly company; Will H. Fox, of the Howard Athenaeum company; and Leonard and Flynn, Bryant and Saville, John and Henry Dillon, of the Gus Hill company, have volunteered. E. A. Warren will also present one act of *Nobody's Claim*.

Marshall P. Wilder and his company will appear at Old City Hall 27 under the auspices of the Press Club.

David Traite, now with the Howard Athenaeum company, will manage his own company next season. It will be known as the Rodgers Brothers' company of Fun-Makers, with John and Max Rodgers as the stars.

E. J. DONNELLY.

PHILADELPHIA.

The Quaker City Had Capital Bill—In Chamber From a Story of Stars and a Favorite Musical.

[Special to The Mirror.]

Philadelphia, Feb. 20, 1893.

To-night's principal openings possess abundant interest, and crowded houses were the rule.

Novelties and revivals that can almost be considered new are plentiful, and returning old favorites were welcomed in the enthusiastic manner for which Philadelphia is noted.

In keeping with its annual custom, fashion crowded the Broad to welcome E. H. Sothern, who invariably opens here in a new play. Captain Lettarblair won marked favor to-night. Several old favorites in his company were greeted with the star on their first entrance by the audience.

Roland Reed was warmly welcomed in *Innocent* as a Lamb at the Park to-night. Mr. Reed is a native Philadelphian, and his friends here are legion. The house was crowded to-night, and promises to be at every performance. Minnie Seligman-Cutting and *My Official Wife* follow next Monday.

Eugene Tompkins' *Babes in the Wood* opened a three weeks' engagement at the Academy to-night that promises to be highly successful. The ballet and sensational effects aroused a big audience, while the scenic outfit won great praise. Vanoni, Arthur Dunn and Mamie Gilroy shared honors.

Stuart Robson, in an elaborate revival of *Married Life*, won encomiums from a houseful at the Opera House, and Buckstone's old comedy went with the vim of a novelty. Mrs. Robson and the support in general are excellent. The *Henrietta* will be revived next week. Minna Gale Haynes March 6.

That Anne Lewis has many friends in this city is shown by her reception at the Empire to-night. She has been well fitted in *A Nutmeg Match*. The *Span of Life* returns next Monday, followed a week later by *The Soudan*.

One of the most important of the many noteworthy revivals at the Girard Avenue theatre is Robertson's *Ours*, produced here to-night for the first time in a number of years. Mattie Earle joined Manager Holland's forces to-day and played a leading part in this production. Everything has been done on a liberal scale, and the result is meritorious. Lemons has been in rehearsal for a long time and will be produced next Monday. Donnelly and Girard returned to-night for a week at the Walnut. The audience was good sized and evidently well pleased. *Niobe* comes next Monday and will be followed March 6 by *Salvini*.

Cyril Tyler has evenly shared honors with Jane at the Chestnut, where the audiences have been good sized. To-night opened the last week of the engagement, and the first act of *All the Comforts of Home* was substituted for *Chums* as a curtain-raiser. Marie Tempest and *The Fencing Master* come for three weeks next Monday.

Katie Emmett opened in Killarney at the People's to-night, where the heavy advance sale foretells success. Losing engagements are unknown at the People's. The Country Circus follows.

The popularity of *A Dark Secret* is not on the wane, as evidenced by the crowd at the National to-night. Kate Davis, of Miss Helyett fame, is now of the company. The Outsider, in conjunction with Muldoon's Athletic company, next Monday.

A remarkably clever company has been organized by Manager Forspangh to produce *Current Cash* at his theatre this week. Alice Fisher, Fanny McIntyre, Charles Erin Verner and other popular players make up the cast.

The new Star and Gaiety opened to-day under favorable auspices. Manager Hafner feels assured of success. It has been filled continually all day and the verdict is in favor of the house and the clever opera company. The house seats 1,200 and has only one gallery. The admission is 25 cents to any part of the house. It will be conducted on the same plan as the popular Bijou; continuous performances of opera and variety alternations.

To-night's openings at the other houses: Williams' *Meteors* at the Arch; A Society Tramp at the Standard; Geo. Dixon's company at the Lyceum; Field and Hanson's company at the Kensington and new features at Carnross, and the Winter Circus, which will close in a few weeks. The Bijou has un-

doubtedly the best variety bill of the season this week.

Sam Santord's benefit was a great success last Thursday. One of the features of the performance was the appearance of Max Arnold, the blind actor. J. W. Kelly, Mattie Arnold, Sol Smith Russell, Lew Simmons, and Frank Blair were among those who appeared.

Sudermann's famous German drama, *Sodom's End*, will be produced at the Germania March 1 at Marie Gottschalk's benefit. Philadelphia theatregoers were aroused last week by the news that Eleonora Duse would only give one performance here. She will appear at the Academy after her New York engagement.

Julia Marlowe will not play at the Park in April as intended. Last week Nixon and Zimmerman called Fred Stinson's attention to the contract they held with him, in which it was stipulated that Miss Marlowe would not appear in any theatre but theirs this season. Next season, however, she will play a four weeks' engagement at the Park.

Leo A. Munier, a musician of this city, has been engaged by Henshaw and Ten Broeck as musical director of *The Nabobs*.

Richard Stahl is back in town.

My Chum and Oh, These Men are new farces secured by Manager Holland for the Girard Avenue. In the latter piece Mr. Holland will play a prominent part.

George Grossmith gives his Society Up to Date in public next Thursday afternoon.

Harry Falge has moved from the Winter Circus to the Opera House. He and C. S. Canby will share the work of handling the pasteboards.

JOHN N. CAVANAGH.

CHICAGO.

Antedecent Delights a Fashionable Audience—Wilson Barrett Presents *Claudian* and Announces a New Production.

[Special to The Mirror.]

Chicago, Feb. 20, 1893.

The first presentation in Chicago of Bronson Howard's *Aristocracy* served to draw a large and decidedly fashionable audience to the Columbia to-night. The play was accepted with evident enjoyment. It is staged excellently, and the toilets of the women are a feature.

Wilton Lackaye made the hit of the piece as a wealthy Westerner. Frederick Bond, J. W. Piggott, William Faversham, W. H. Thompson, S. Miller Kerr, and Edwin Mordaunt distinguished themselves, and Viola Allen, Blanche Walsh and Josephine Hall are seen to excellent advantage. The advance sale guarantees big business.

Wilson Barrett is at McVicker's. He is one of the most truly enjoyable performers that visit Chicago. Mr. Barrett's repertoire for this week is as follows: Monday, *Claudian*; Tuesday night, Wednesday matinee, *Hamlet*; Wednesday night, *The Girl of my Heart*; and Pleasant Sims will be produced for the first time on any stage Thursday evening, Friday evening, and Saturday afternoon. Saturday night, *Claudian*. The business tests the house's capacity.

De Wolf Hopper in Wang opened his third week last night at the Grand, before an audience large and enthusiastic. Della Fox, Anna O'Keefe, Marie Millard, Samuel Reed, Edmund Stanley and Alfred Klem are greeted with favor. One more week remains of the run.

Charming Fanny Rice pays Chicago another visit, presenting *A Jolly Surprise* at the Chicago Opera House. She is supported by an entertaining company. Her audience to-night is large, and the prospects are good for the engagement.

At Hooley's Rosina Vokes this week presents a triple bill, including *Wig and Gown*, which was seen here some years ago, and two new pieces, *An Old Vagabond* and *Maid Marian*. The former piece gives Felix Morris a great opportunity for one of his charming and finished pictures.

Surrender continues to good business at the Schiller, and is popular. The company is admirable, containing Louis Aldrich, Burr McIntosh, Henry Woodruff, W. H. Crompton, Rose Eyttinge, Elaine Edison, Jessie Busley, and Maude Banks.

Large audiences greet Joseph Murphy at the Haymarket, where he is presenting *Kerry Gow* and *Sham Khue*. Mr. Murphy is giving excellent productions, though the cast is but average.

The Fitz and Webster company in *A Breezy Time* are having a good week's run at the attractive Windsor.

Over Byron in *The Plunger* is doing a satisfactory business at Havlin's, surrounded by a fair company.

Haverly's Casino makes glad the heart of lovers of minstrelsy.

Skipped by the Light of the Moon holds the boards of the Clark Street Theatre, which is being crowded.

Victor's Vaudevilles entertain at the People's this week. The house is filled at every performance.

The Academy of Music once more introduces Edwin Arden.

At the Alhambra, Paul Kauvar.

Manager Hooley has tendered the use of his theatre to the Irish comedian, D. H. Fitzpatrick, who will present *Arrah-na-pogue* some afternoon in March. Mr. Fitzpatrick used to be one of Hooley's stock company, and is very popular.

The White Squadron is a coming novelty at McVicker's.

Ramsay Morris' company in Joseph are soon to appear at Hooley's.

The Bostonians' production of *Allison* and Waller's opera, *The Ogalallas*, at the Columbia last Thursday was attended with fair success. The audiences were large enough to fill every seat and a good part of the standing room, and was very friendly, with an evident desire to encourage the young authors.

The following is the complete cast: Arthur Cambridge, known as Captain Deadshot, Tom Karl; Professor Andover, a philanthropist, H. C. Barnabee; War Cloud, chief of the Ogalallas, W. H. MacDonald; Cardenas, a Mexican bandit, Eugene Cowles; Mississinewa, medicine man of Ogalallas, George Frothingham; Wickliff, Peter Lang; Backskin Joe, Clem Herschel; Commander United States forces, W. A. Howland; Edith, niece and ward of Professor Andover, Camille D'Arville; Minnetonka, an Indian girl, Flora Finlayson; Miss Hepzibah Small, Edith's governess, Josephine Bartlett; Kate, friend of Edith, Lillian Hawthorne; Cosita, a Mexican girl, Lola Hawthorne; Laura, a friend of Edith, Georgie Newell.

McDonald received most praise for his clever and pleasing work as the Indian Chief, and was in good voice. Mr. Barnabee didn't know his lines; Karl was acceptable; D'Arville was artistic to her finger tips, and more than satisfactory; Flora Finlayson made a hit; Josephine Bartlett was ill, but bravely struggled through her part. The other members were all good. The piece was staged with excellent taste. The curtain did not rise on the first act until 8:45. The librettist and composer were called before the curtain after the second act.

LESLIE J. CHAMBERS.

CLEVELAND.

The Standard Drama, the Musical Fanny and the Pink Panther have their runnings and shunings.

(Special to The Mirror.)

CLEVELAND, Feb. 20, 1893.

The County Fair was the attraction at the Lyceum to-night, and a large audience assembled. The piece was received with enthusiasm, particularly the race scene. Marie Bates as Abigail Price was even better than Burgess himself, while Ella Salisbury, Robert McWade, and all the other old favorites were welcomed. Everything points to a successful engagement.

Vernona Jarbeau appeared in Starlight at Jacobs' this evening, the house being large. The performance is a pleasing one. Ross Snow and Martin O'Neill are very clever, and Lillian Poole contributes taking songs. Miss Jarbeau's impersonations, as usual, were happy.

Sam T. Jack's Forty Thieves opened at the Star Theatre this afternoon to a house packed from the orchestra railing to the back wall, and the audience is duplicated to-night.

Rhea opens a brief engagement at the Lyceum Thursday evening.

Next week's attractions: Lyceum—Pauline Hall Opera company and Joseph Murphy; Jacobs', The Spider and the Fly; Star, Webber and Fields.

The Elks will have their annual benefit to-morrow evening at H. R. Jacobs' Theatre, with Vernon Jarbeau as the attraction. Mr. Jacobs donates his house, while Mr. Bernstein does the same with his company.

Charles Husley, a lithographer employed at the Lyceum Theatre, died suddenly on Wednesday.

Effie Ellsler and Mr. Weston were fired during their engagement, as was Miss Ellsler's brother and manager, W. C. Ellsler. The name of Ellsler is inseparable with the drama in Cleveland.

The Stewart Sisters, of W. A. Brady's After Dark, are residents of this city. Last Monday at the Star, by the New York Vaudeville Stars, broke all records.

W. M. GOODWIN.

CINCINNATI.

Large houses greet The Ensign, Willard, Harris and other attractions—A Conflict of Orders.

(Special to The Mirror.)

CINCINNATI, Feb. 20, 1893.

The Ensign was presented at the Grand to-night for the first time in Cincinnati before a large and enthusiastic audience. The cast included James Neill, Benjamin Horning, W. L. Gleason (formerly a resident of this city), George Fawcett, Ruth Carpenter, Maribel Seymour and Charles T. Parsloe. The elaborate mounting of the play added to the attractiveness of the performance.

Willard began his second and final week at the Pike to-night, presenting The Middleman to one of the largest houses of the season. Marie Burroughs and Louis Massen furnished satisfactory support, and in fact the cast was all that could be wished. The same play will be presented to-morrow and Saturday matinee and evening. The Professor's Love Story, Wednesday matinee and evening; A Fool's Parable, Thursday; and John Needham's Double, Friday evening. Denman Thompson next week.

Clara Morris, who began her week's engagement at the Walnut to-night in Article 47, will present Olette to-morrow, followed Wednesday by Camille. On Thursday evening she will play Renée. Claire will constitute the bill on Friday and Saturday evenings. Olette will be the matinee attraction Saturday. The star was leading lady of Wood's Theatre here in the days of stock companies, and is a prime favorite. Manager Havlin is assured of a successful week. The support to-night was of the best.

Boucault's After Dark was realistically presented at Havlin's yesterday, and attracted splendid audiences at both matinee and evening performances. Atkins Lawrence, Stella Rees, Nellie Buckley and Russell Bassett are prominent in the cast. Next week, A Hole in the Ground.

Uncle Dan'l, a Messenger from Jarvis Section, under the management of John Archer, proved attractive yesterday at Hene's. Next week, Vernona Jarbeau.

At the Fountain yesterday, Thomas E. Shea opened to a large audience in Escaped from Sing Sing. Next week, A Busy Day.

Cruisken Lawn was well received at Harris' yesterday. The cast was satisfactory throughout, and Manager Easton staged the piece in good style. Next week, Nobody's Claim.

Sam Devere's Specialty company commenced its week's stay at the People's yesterday with very satisfactory results from a box-office standpoint. Gus Hill's World of Novelities next week.

Effie Ellsler in Hazel Kirke was booked for next week at the Grand, and Robert Mantell in The Face in the Moonlight at the Walnut. These dates have been transferred, Miss Ellsler playing the Walnut and Mantell the Grand.

Willard's dates last week were for a while in hopeless confusion, but matters were soon arranged satisfactorily to all interested. Manager Miles claimed that Willard had been booked at the Grand for the week and Manager John Macanley, of Louisville, was in the city with a contract in his possession requiring Willard's appearance in Louisville during the same week, while the artist was filling his engagement at the Pike. Manager Miles waived his claim to Willard's services while Macanley canceled his original contract and made another for three nights in April.

Will Fennessy is doing excellent advance work for The White Squadron.

Ada Melrose, of Hanlon's Superba, is, I am told, going out on her own account next season.

Manager James E. Fennessy, who now makes his headquarters at Indianapolis, was in the city the greater portion of last week.

Manager Havlin, who was absent in St. Louis and Chicago part of last week looking after his interests in those cities, returned Friday feeling highly elated over the business prospects in both cities.

Dudley Tracey, late with A Pair of Jacks, left here last week to join Fowler and Warrington's Skipped by the Light of the Moon.

JAMES McDONOUGH.

ST. LOUIS.

Henry VIII. and A Parlor Match with The Grand of Society Handicapped Between Glee Varieties.

(Special to The Mirror.)

St. Louis, Feb. 20, 1893.

Modjeska opened to a large audience to-night at the Grand Opera House in Henry VIII. A repertoire will be given during the rest of the week.

The star's acting as Queen Katherine was applauded lavishly and the fine production and strong cast were highly appreciated.

Mr. and Mrs. Beaumont Smith and Guy Lindsay, of Modjeska's company, are all natives of this city. They were warmly complimented for their acting by their townsmen.

The Crust of Society attracted large audiences during the week at the Grand Opera House.

At the Olympic Theatre Evans and Hoey present their new version of A Parlor Match.

The house was crowded last night and the performance proved highly entertaining. Both principals were warmly received.

Last week at the Olympic The Ensign was popular.

Tuxedo opened last night at the Hagan and scored a success.

There was another large house present this evening. The people that interpret Tuxedo are all clever.

The Shadows of a Great City, after an absence of a couple of years, did a big business at Pope's Theatre yesterday at both the matinee and evening performance. New scenery and a strong cast added to the production.

My Jack at Pope's last week did a fair business.

James H. Wallick opened at Havlin's at yesterday's matinee in The Cattle King, and at both afternoon and evening performances the house was crowded.

Last week The Danger Signal was well received.

J. E. Toole, in Killarney and the Rhine, opened at the Standard Theatre last night.

The piece drew small audiences. The company was delayed in arriving, and the afternoon performance did not begin until fully an hour after the usual time. The Russell company gave an extra matinee to big receipts. Had Toole's company not arrived in time, they would have filled the night as a substitute.

Annie Eva Fay, the medium, appeared last night at the Grand Opera House, giving a séance to a big audience.

Lewis Morrison rejoined his company here on the opening night, after an absence of two weeks spent in a hospital.

Porter White arrived here last week, having left the Paul Kanvar company. He visited his father, and then left for Detroit, en route for New York.

Frank Perley spent last week here, and will remain during Modjeska's engagement.

Charlie Daniels, of Pope's and Hagan's, will take a benefit March 27, and has for the event Gus Williams in April Fool.

W. C. HOWLAND.

OBITUARY.

Henry Colton, aged forty-eight years, was found dead in his room at 23 West Twenty-fourth street on Thursday afternoon. He had suffered from heart disease. Mr. Colton was the heavy man in The Diamond Breaker, then playing at the Windsor Theatre. After last Tuesday night's performance he was taken suddenly ill. He leaves a wife in California.

Charles F. Neuman, known on the stage as Charlie Wilson, died last Tuesday at his hotel, adjoining the Gayety Theatre, Brooklyn, E. D., aged fifty-four, of bright's disease. He was born in Milwaukee, was a

soldier in the late war, and several years ago appeared on the stage with Dick Sanford under the team name of Santord and Wilson.

Alice B. Harwood, wife of Harold Harwood, comedian of John Drew's company, died last Monday, aged nineteen years. She had been on the stage from childhood, and was born Haines. She played in Shenandoah and in Forgiveness.

Louis Goodfriend, a brother of S. Goodfriend, of Charles Frohman's staff, died last Friday at his home in Harlem.

The father of Clara F. Daymer, of the Boston Museum company, died in San Jose, Cal., on Thursday.

LETTERS TO THE EDITOR.

FROM SIDNEY DREW'S COMPANY.

New York, Feb. 20, 1893.

To the Editor of the Dramatic Mirror: Sir, We notice in last week's issue of your paper an advertisement, viz.: "Mr. and Mrs. Sidney Drew's company, etc." This, in the face of the then existing circumstances, is a fraud on the paper and the profession.

The company "stranded" in Lancaster after a season of twenty-one weeks of continuous hardship. Long expenses only were received. It is due entirely to the efforts of Messrs. W. A. Thompson and Ferrers Keyvett (manager and treasurer) we reached New York. We stood by Mr. and Mrs. Drew through all their difficulties, though receiving numerous offers to join different organizations.

On Feb. 17 Mr. Drew left the company in Lancaster, going to Philadelphia to raise money to continue the season, and to send us home. Upon his return he repeatedly refused to see his manager or his people. The manager waited until four o'clock for information. When it was finally ascertained that no money had been secured the management took affairs into their own hands, leaving it optional with ourselves whether we would remain (when only two days had been secured for the coming week without prospect of securing paper for same) or return to New York.

Self-preservation being the first law of nature we decided on the latter course. The Pennsylvania Railroad kindly furnished transportation. Mr. Drew was not visible, keeping his room and despite repeated efforts on our part to see him we could learn nothing of his or our intended movements.

In conclusion, let us state a few facts briefly. Our closing is mainly due to the unnecessary extravagances of the Drews, they living at the best hotels and having unlimited extras, with carriages to and from the station, while we were obliged to stop at cheap hotels, "extras" prohibited, always having to walk from the depot, no matter how inclement the weather.

While the company were in want of necessities Mr. Drew lost one hundred and ten dollars playing faro in Little Rock, Ark. The money was needed to take us to the next stand. Mr. Drew is largely governed by his wife to whose exaggerated idea of her own importance the strained relations between Mr. Drew and ourselves is largely due.

Miss Florence Noble, Miss Kowan, Messrs. Wallace and Martin, joined four weeks ago. Their treatment has been as severe as our own. No salary, no apology, no consideration. We wish publicly to thank Mr. W. A. Thompson and Mr. Ferrers Keyvett for their honorable conduct toward us and their successful efforts, under the hardest circumstances, in bringing us back to New York.

Thanking you for your courtesy, we are respectfully,

JOHN M. STRAUSS, LEON GAENES MARTIN, EMMA BELLE, FLORENCE NOBLE, LANSING KOWAN, RICHARD L. LEE, Stage Manager.

SAYS HALL IS A DISORGANIZER.

NORFOLK, Va., Feb. 20, 1893.

To the Editor of the Dramatic Mirror: Sir, J. J. Hall, formerly in my employ, endeavored to build me out of one day's extra salary by insisting upon being paid for a Tuesday matinee at the Richmond Theatre, which is usual at that house. After an effort to agitate the company up to making a similar demand without success, he filled himself full of courage (whisky), and demanded that unless he was paid, or I would give my word to pay extra for the matinee, he (Mr. Hall) would not go on the stage. He was told that if he did not intend to play the part he could leave the theatre, which he did.

This fact made it impossible to give a performance of Dangers of a Great City, and Guilty Without Crime was substituted. The fraction of his week's salary (\$12.50) I now hold for non-fulfillment of contract.

This is a man I am inclined to think managers wouldn't like to have or agents to recommend, as he is an agitator and breeder of trouble in an otherwise peaceful and profitable tour.

I understand that this man is trying to circulate the rumor that salaries are unpaid. I hold receipts in full for each and every week, which I am ready to exhibit. I closed our present tour here Feb. 15 to rid myself of incompetent people, not reflecting upon those who are willing and conscientious, as well as add greater strength to our organization. I arrive in New York Feb. 19 or 20 and will engage new people at once, and open March 1 at Elizabeth, N. J., for a continuance of my season. Dangers of a Great City had a very profitable tour.

In making public these facts, you will favor me as well as serve to warn managers of this unprincipled actor.

Yours very truly,

DAVE DAVIDSON.

THE

ACADEMY OF MUSIC,

PHILADELPHIA, PA.

The largest theatre in Philadelphia, seating upward of 3,000; acoustically perfect; equipped with 150 sets of scenery, and the favorite house for high-class musical and dramatic representations, balls, etc., has

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The strongest on the road, composed of actors and singers, including musical specialties, Baroque or dramatic Managers address box 43, Louisville, Ky.

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Edward Grace

Characters. Address Agents.

TOOTLE'S NEW THEATRE,

ST. JOSEPH, Mo.

WM. L. LYKENS, Manager.

JOHN STONE, Treasurer.

March 1, 1893, the old Tootle Theatre will be closed and work begun immediately to remodel same, making it one of the most attractive and modern finished theatres in this country. Booking in conjunction with Boyd, Omaha (New Theatre), Ed Church, Lincoln (New Theatre) working in perfect harmony with Kansas City.

House will be completed on or about Sept. 1, 1893. Opening good for capacity. \$2000 to \$1500.

Time and terms apply to

WM. L. LYKENS,

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THEATRICAL PRINTERS IN ALL BRANCHES.

LAWRENCE SCHOOL OF ACTING

Will be closed temporarily on March 1, on account of Mr. Lawrence's illness.

Due notice will be given of the reopening.

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NEW YORK.

TO RENT. HARRIGAN'S THEATRE,

For the Summer Season to strictly first-class attractions only.

from May 15 to Aug. 10, 1893. No spectacular companies; female minstrels need apply. Address by letter or wire.

W. W. HARRIGAN, Manager.

P. S.—All communications in reference to negotiating for the rental of Harrigan's Theatre not receiving a reply within three days will please consider silence a polite negative.

PRAIRIE DU CHIEN, WIS.

O. W. KIESER, Manager

All Companies booked are cancelled on account of the Opera House having burned down.

ON ROYALTY.

The Successful Melodrama,

FIGHTING FORTUNE

Special Printing Will accept a partner with capital.

Address HARRY N. DOWLEY,

MICROPHONE.

MABEL EATON

With Coghlan Co.

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GOOD OPEN TIME.

March, April and May, Academy of Music, Roanoke, Va. ARCHIE SANDS, Manager.

AT THE THEATRES.

Fifth Avenue—Fracillon.

Comedy in three acts by Alexandre Dumas, fils. Produced Feb. 20.

Francine de Riverolles.....Eleonora Duse
Therese Smith.....G. Maczarrri
Annette de Riverolles.....E. Gramatica
Blaise.....E. Koppo
Lucien de Riverolles.....F. Ando
Scandale de Grandredon.....A. Gailiani
Henry de Symens.....S. Bonivento
Jean de Corillat.....R. Calomni
Pinguet.....L. Orlandini
Celestine.....N. Cortesi
A Man Servant.....A. Gori

The simple fact that Eleonora Duse pauses on the highway of her art to describe the character of Francine in Dumas' comedy of *Fracillon* creates a presumption that the work itself is entitled to consideration and worthy of study as an effort to indicate, if not an attempt to solve, one of the endless problems that confront human life under its artificial conditions.

When we see Duse as the wife of a town man of to-day in the most sophisticated capital of Europe, we at once realize that before she stirred its depths the surface only of the character had been touched. Misconception of the purpose of the play and trixial or misdirected interpretation of it have led to misunderstanding of the author's intent. That intent, under the light she holds up, is plain though perhaps hopeless. It points the subordination of the original and natural rights of woman by the power of conventions that man has enforced. It presents a physiological study—based on primitive but, nevertheless, integral grounds—of the justice that should make the sexes equal in matters that relate to association. And psychologically, it describes in a vivid manner the rebellion of the woman stung past endurance by the nonchalant enjoyment of his "privileges" under the present civilization by the man she has devoted herself to under the laws that his sex has formed.

Fracillon, in short, under the touch of Duse's genius, is lifted out of the realm of sensation. It becomes a sermon. And her personation of Francine appeals to the careful observer as one of her greatest vitalizations. The play itself is undramatic, given as it is to speech. But her movements in it are so potent and suggestive that mere activity of other figures and theatrical excitement become secondary.

Neither space nor time permit now any analysis of Duse's work in detail. Her conception of the character, like all her conceptions, is original, human, and consistent. Spurred by the realization that her love for her husband and his child is slighted, she cloaks her anguish in the early scenes by a recklessness that is misinterpreted by all about her to mean something that she innately abhors. The episode of her pleading with her husband—after he has refused to remain with her—to take her with him in his pleasure, remarkably reveals her power of natural illustration, and when he lightly leaves her the change of feeling to anger and resentment is marvellously portrayed. The audience forgets that it is mimic life, so real is her passion. In every scene she seems a perfect transcript from actual existence, so deft are her touches, so subtle are her methods. She perfectly typifies the domestic Nemesis of her sex in the purpose that actuates her, and holds sympathy with unflinching grasp even against the teaching of conventions that sit in judgment. And through all the harsh seeming of revenge subtly shines the love of woman for the man with whom she has cast her life.

Of the supporting company the same must always be said. Duse is assisted almost ideally. In this play Ando still shows versatility of mood and new art in action. The conventional Parisian husband lives in him. He is a remarkable actor. Every character, in fact, was correctly and sympathetically illustrated.

The audience was large and enthusiastic.

Union Square.—For Revenue Only.

Comedy in four acts, by Milton Nobles. Produced Feb. 20.
Tom Knowall.....Milton Nobles
Jefferson Potter.....L. J. Loring
Durham Perry.....Clarence Arper
Job Knowall.....R. P. McClannin
Anthony Waddles.....E. H. Sullivan
Lyander Flanigan.....Louis F. Howard
Adolph Schmidt.....H. S. Forrester
Wavack Jenkins.....Will Roberts
Deanon Jarvis.....J. M. Martin
George Washington Johnson.....John H. Ready
Herr Petroporovskiy.....F. W. George
Rose Merrywin.....Dollie Nobles
Violet Merrywin.....Lorena Atwood
Cornelia Sawin.....Mary Davenport

For Revenue Only is a political satire complicated with a newspaper reporter. The former was written by Milton Nobles and the latter is acted by Mr. Nobles.

The satire is quite as current as the satires that illuminate the front pages of *Puck* and *Judge* and it is as broad and as popular in its aim.

There is no deep emotion excited nor novel sensation created by *For Revenue Only*. It succeeds simply in poking fun at the surface side of American election methods and machinations.

There are probably newspaper reporters of the kind Mr. Nobles has put into his play. But they are the exception. The public will learn some day that as a class reporters are not given to entering a man's house by his window.

Mr. Nobles' performance of the part of Tom Knowall, the space writer, is breezy and whimsical. It is well worth seeing.

Dollie Nobles is piquante as the woman the reporter falls in love with. The other members of the cast—most of whom appeared in character parts—are extremely clever.

Grand.—The Diamond Breaker.

The *Diamond Breaker* has moved over to the West side. It opened at the Grand Opera House last night, and will be the sensation of that vicinity this week. The peril of the hero in the chute of the diamond breaker excited the audience last night to the highest pitch. The company includes

Etelka Wardell, Edward Alsop, Harry Colton, Louis Mobb, Frank Binkhurst, James A. Nesbitt, Frank Burk, C. Edgar Foreman, Clint G. Ford, Henry Koerber, John Armand, A. Mooney, George Karl, Arthur Simms, E. Groppe, Lorena d'Arcy, Julia West, Lillian Stahl, Therese Colville, and Irma Stahl.

Standard.—The Sportsman.

Farcical comedy in three acts, adapted by William Weston. Produced Feb. 14.

Mr. Harry Briscoe.....Joseph Holland
Bob Briscoe.....Charles Abbe
Dr. Holroyd.....M. A. Kennedy
Mr. Perkins.....Robert Hickman
Inspector Koby.....T. C. Valentine
Mrs. Harry Briscoe.....Georgie Drew Barrymore
Mrs. Fritchley.....Minnie Tittell
Ada.....Stella Teuton
Emily.....Margaret Draven

To anyone that saw the production of *Monsieur Chasse* at the Paris Theatre Royal last summer, the idea of adapting it for an American audience would have seemed preposterous because the play is one of the most risqué ever seen in France, and its comic complications seem so inextricably dependent upon its naughtiness, that to tone them down would leave nothing of importance or interest.

But William Weston, the author of *Jane*, took hold of *Monsieur Chasse* and managed to shake all the objectionable features out of it, and at the same time to leave enough that is lively and engrossing to make the piece in its American form quite as entertaining as it was in the original.

Mr. Weston has shown in *The Sportsman* both skill and ingenuity. He has frequently placed a different significance upon situations and suggested a different cause for actions, but he has in no way altered the attitude of the characters toward one another, nor tampered with the structure upon which the piece is reared.

Charles Frohman is to be congratulated in having secured in *The Sportsman* a farcical comedy that should attain a length of popularity nearly equal to that of Mr. Wilkinson's *Widows*. Like the latter it increases in interest as its action advances. At first it looked as though it would degenerate into a flatulent farce; the Settled-Out-of-Court type, but towards the middle of the second act the maze of misunderstanding on the part of the characters in the play became so ingenious that there could be no question that Charles Frohman's Comedians had found another excellent vehicle.

The Sportsman is a man who has a mania for gambling and who does not dare to let his wife discover the fact. Whenever he leaves home for a night over the green table he gets himself up in the guise of a sportsman and tells his wife he is going to visit a certain expert hunter named Perkins.

The unfortunate part of the ruse is that just after the departure of the sportsman on one of his expeditions Mr. Perkins calls at his house, sees the wife and informs her that he hasn't the least idea of how to handle a gun, and hasn't seen her husband for many years. Mr. Perkins, it seems, has come to town in search of his daughter, who has eloped with the sportsman's nephew.

There is furthermore a certain Dr. Holroyd who happens to have bachelor apartments on the floor above the gambling establishment that the sportsman frequents. Dr. Holroyd had once upon a time been the rejected suitor for the hand of the sportsman's wife and at the time of the action of the play he has intimated to the wife his doubts as to the husband being a sportsman of any kind. Upon the discovery of her husband's duplicity, the wife, in her dilemma, flies to the doctor, and by a number of rather conventional devices the other characters in the play are brought to the same place. At this stage of the game the gambling establishment is "pulled" by the police and the doctor is taken to the police station on a supposition that he is the sportsman.

The last act is taken up with explaining matters and with bringing everything to a happy reconciliation.

In the title part, Joseph Holland acts in very much the same way that he acted in *Mr. Wilkinson's Widows*. He is continually caught in a trap of his own making, and his efforts to extricate himself from it are accompanied by many absurd but appropriate gestures and grimaces.

As the sportsman's wife, Georgie Drew Barrymore plays with much comic skill. This actress is certainly unique in her line.

M. A. Kennedy makes an unctuous and humorous Dr. Holroyd, and Charles Abbe, Robert Hickman, and Stella Teuton deserve mention. The part of Mrs. Fritchley, the landlady, who appears in the second act, is played by Minnie Tittell, an intelligent young woman, but who is not adapted to being out of the peculiarities of this particular character.

The Sportsman was preceded on its first few performances by a one-act play, written by F. C. Phillips and C. H. Brookfield, called *The Judge and the Burglar*. It did not amuse, and it has been withdrawn.

Tony Pastor's.—Variety.

Tony Pastor calls the organization with which he has set out to please his patrons this week his jubilee company. It is a capital one. Everybody is still delighted with *Papuerette*, the French character comedienne, and J. W. Kelly varies his fun to please. Frank Bush, the imitable story-teller, Filson and Errol, in their sketch; the popular Bonnie Thornton; the excruciating Ward and Vokes, Lester and Wilson, Lillie Western, Sam Dearn, Kattie Burke and the Hewletts finish out a bill of amusement impossible to excel.

Koster and Bial's.—Vaudeville.

The novel feature at Koster and Bial's last night was a new electric dance performed by Dorothy Denning. Several brilliant devices of light were introduced, and the dance was warmly applauded. The three Judges, acrobats, appear again here. This is the last week of Delaur and Debrimont, the duettists. Violette appears in a new set of songs. Marinelli will close his engagement

this week. Thornton varies his monologue. The new edition of *Orpheus* and the operetta *The Rehearsal* please the patrons of this resort. Stebb and Trepp, comedians from St. Petersburg, will appear here on Feb. 27. Miss Denning's dance is called "Columbia." Patriotic airs furnish the measure for her movements, and she is dressed in national colors, the stars and stripes being formed with electric lights. The act was graceful as well as patriotic, and she was warmly applauded.

Harlem Opera House.—Gloriana.

The hilarious fun of *Gloriana* drew crowds to the Harlem Opera House last night. This is one of the best farcical comedies of its kind, and the Misses Crossman and Robson in their capital impersonations kept the house in roars of laughter. Next week, *The Crust of Society*.

Columbus.—The New South.

The New South was produced last night at the Columbus Theatre before a large audience. The play was presented mainly by the same company, headed by Phoebe Davies and Joseph Grismer, that made its run at the Broadway Theatre so successful. Next week, *Across the Potomac*.

Jacobs.—The White Slave.

The audience at Jacobs' last night was not large, but *The White Slave* pleased by its well-known melodramatic features and its interpolated diversions. Carrie Radcliffe in the title-role and Maurice Drew as Clay Burton did excellent work. The company, as a whole, was efficient.

People's.—Blue Jeans.

Joseph Arthur's *Blue Jeans* opened at Miner's People's Theatre last night and wrought a large audience to enthusiasm. The homely realistic features of the play served strongly, and there is every prospect of a big business this week.

Windsor.—Siberia.

The well-known but still effective *Siberia* began a week's engagement at the Windsor Theatre last night. It is interpreted by a very fair company, and will probably do a profitable business.

At Other Houses.

Uncle Tom's Cabin is continuing at Niblo's, and a system of gift-giving adds to its success.

The Girl I Left Behind Me, in the new Empire, is one of the big successes of the season.

Matinees will be given at many of the theatres on Wednesday—Washington's Birthday.

The Mulligan Guard's Ball is still very successful at Harrigan's, but Manager Hanley, responsive to many requests, announces that *Cordeira's Aspiration*, which has been in rehearsal for some days, will soon be revived.

Mrs. Potter and Mr. Bellew continue at the Fourteenth Street Theatre this week in *The Marriage Spectre*.

The Sportsman, at the Standard, is enjoyed by crowded houses.

Gillette's spectacle, *Ninety Days*, is gaining in popularity at the Broadway Theatre.

Lady Windermere's Fan is one of the higher excitements of the season at Palmer's. Oscar Wilde, author of the comedy, has cabled his compliments to Manager Palmer for the latter's excellent production.

This is the last week of *The Fencing Master* at the Casino. The Duff Opera company in *The Basoche* will follow.

The Mountebanks will close with the month at the Garden. On March 1 *Groff-Groffa* will be produced elaborately.

William H. Crane still makes merry at the Star in *On Probation*.

This is the last week of the Manola-Mason company in *Friend Fritz* at Hermann's.

From present indications, Americans Abroad will run out the season at the Lyceum.

Gilson and Fougere continue in rivalry at the Imperial Music Hall, where an excellent burlesque entertainment may also be enjoyed.

THE BROOKLYN THEATRES.

Amphion.—His Wedding Day.

Following close on his recent New York success, *The Sportsman*, Charles Frohman launched *His Wedding Day* at the Amphion last night. The piece is amusing. H. Graham, an English playwright, is the author. The piece details the unfortunate and perplexing positions of a young man about to be married who is the object of a friend's practical joke. People and letters are mixed up and blunders occur frequently to help along the fun. Frederic Leconte, Clyde Fitch's one-act play, was the curtain-raiser. The very large audience was agreeably entertained by both productions. The company did extremely well. The cast included Henry Miller, Mrs. McKee Rankin, Henry Sifford, F. W. Strong, Harry Mills, May Iram, Thomas Ryley, Harry Brown, Emily Ranker, Phyllis Rankin and Basil West. Next week, *The Isle of Champagne*.

Grand Opera House.—The Idea.

Hallen and Hart always great favorites in this city, gave an entertaining performance of *The Idea* at the Grand Opera House last night. Molly Fuller, Alice Carl, and John McWade are with the company. Matinees next week.

Park.—A Texas Steer.

A Texas Steer pleased Park theatregoers last night. Tim Murphy as the Congressman from Texas repeated his hit of last season. Richard Mansfield in *The Scarlet Letter* is announced for next week.

Bedford.—April Fool.

Gas Williams and company played April

Fool to a large audience last night. The comic ability of the play was marked. Gas Williams, Gertrude Reynolds, Frank Girard, Gertrude Hill, and Ross and Fenton were very good. The next attraction is Jeffreys Lewis.

Columbia.—The Isle of Champagne.

The *Isle of Champagne* had a crowded house at the Columbia last evening, and frequent applause demonstrated the approval of the audience. This is the first appearance of the opera in Brooklyn. Next week, John Drew in *The Masked Ball*.

REFLECTIONS.

The Judge and the Burglar was withdrawn as a curtain-raiser at the Standard last Thursday night, where it had preceded *The Sportsman*, and a short sketch, entitled *The Better Part*, by Edward S. Belnap and Mason Carnes, was substituted. In the latter piece Frank Gilmour, an English actor engaged in London last summer by Daniel Frohman, made his first American appearance and scored a hit. Evelyn Campbell, formerly of the Boston Museum, also appeared and favorably impressed.

It was erroneously stated in *The Mirror's* Buffalo letter last week that the Star Theatre in that city was closed. Dan Sully played there prosperously in *The Millionaire*. Mr. Sully plays in *The Millionaire*, Daddy Nolan and *The Corner Grocery* at Columbus, O., this week. Mrs. Sully is to transform the part of the bad boy in *The Corner Grocery* into a sort of Nan the Good-for-Nothing.

The benefit to Arthur Moreland will take place at the Bijou Theatre on the evening of Feb. 27.

Kellar, the magician, will play ten weeks at Daly's Theatre, beginning in May.

C. R. Clifford, author of *Dr. Cupid*, Frank Daniels' play, has finished a new comedy, which he says he is not anxious to give to any star, preferring its regular production by a company.

E. M. Gotthold, of *The Pay Train*, celebrated his fiftieth birthday with his company at Nashville, on Feb. 17.

A Nutmeg Match, in which Annie Lewis is the star, will open at the Fourteenth Street Theatre on Monday next. Henry Herman, E. A. Eberle, Earl Brown, William Lee, Oscar Schoening, David Warfield, Helen Weathersby and Mrs. E. A. Eberle are in the cast.

Merriam Bruce, of the *Lost Paradise* company, has just joined the Lambs. He will gambol with the rest of the flock next Sunday.

John M. Strauss and Emma Belle, both of the late Sidney Drew company, are engaged to be married. Miss Belle has secured an engagement to appear in her old part in *The Burglar*.

Mrs. John Stetson (Kate Stokes) is going to play Mrs. Eastlake Chapel in the California tour of *The Crust of Society*. Her sister will play Violet Esmond, and Isabelle Evesson will be the Mrs. Echo.

Charles Frohman, who has been resting at Lakewood, N. J., is expected at his New York office to-day (Tuesday).

Walter Sanford put up the money for the production of *Uncle Tom's Cabin* at Niblo's.

Lydia Veamans-Titus was out of the cast of *A Society Foul* at the Bijou Theatre on Saturday afternoon and evening. No explanation of her absence was given.

J. W. Norton, of the Grand Opera House, St. Louis, has been in New York for two weeks. His headquarters are at 1190 Broadway. He has engaged many capital attractions. The present season of Mr. Norton's theatre, by the way, is the most prosperous in its career.

In *The Diamond Breaker*, played at the Windsor last week, Harry Cotton acted the part of Sagg up to and including Tuesday night of last week. He was found dead in his bed on Wednesday. At the Wednesday matinee the part was played by Neil Florence, the manager of the company. L. P. Hicks is now cast for the character.

John W. Hamilton's *Clemenceau* Case company began a tour at Wilmington, Del., on Thursday. The *Iza* is Emma Bell, who was with another *Clemenceau* Case company early in the season. Miss Bell makes a specialty of the part of *Iza* and Mr. Hamilton considers that she is a "gilt edged" attraction. Others in the cast are Louise Larrington, Isabel Preston, Ada Dwight, Lillie Eleis, Harry Clifton, Max Roseburg, Fred Wilfar, Charles Barton and Fred Hixon.

J. H. Shunk, proprietor of Ole Olson, the John Dillon company, and the Calhoun Opera company, has a new farce-comedy for next season called *The Sky Scraper*. He will begin a Spring tour of this piece early in May, and will engage a strong company. Ed. R. Salter, manager of Ole Olson, will also have charge of the new play.

It is reported that Mabel Amber has again left Nat Goodwin's company.

McKee Rankin has disbanded his company, and it is said will abandon the stage. His father, Colonel Arthur Rankin, who is dying in Windsor, Ont., has transferred his property, valued at a quarter of a million, and consisting of lands in Ontario, to his son, who will devote his time to care for the estate.

Mrs. Charles T. White, widow of the veteran Ethiopian comedian, is dangerously ill and in destitute circumstances at her residence, 266 West Thirty-sixth Street. J. E. Jackson is arranging for a benefit for her at a New York theatre.

Katie Emmett is reported to be very successful in Kilarney. She will play six weeks next season in this city and Brooklyn, and her time is all booked in week stands. Mrs. Emmett will close in April, and during the summer will travel in Europe, visiting Ireland among other countries.

THE Record Wrecker

SEASON 1893-94.

WANG

Edwin Stevens as Wang

D. W. TRUSS & CO., SOLE OWNERS,

18 East 22d Street, New York.

SUMMER THREE.

Shadows, a play in four acts by R. H. Farrelly, assistant managerial editor of the New York World, was produced at the Fifth Avenue Theatre on Monday night by the Theatre of Arts and Letters. The cast consisted of Joseph Wheelock, Paul Arthur, Nelson Wheatcroft, Alexander Fisher, Ellen Burg, Mary Shaw, Adele Belgarde, Master Harwood Eldridge and Bessy Barker.

Shadows is the most dismal piece acted in New York within our recollection. It is calculated to show misery in its most intense and morbid phase. It is a transposition of Eugene Aram with additions and extensions.

It is the popular supposition that where there are shadows there must also be light but Shadows, as seen at the performance given by the Theatre of Arts and Letters, has not one ray of sunshine or even of gas. It is an agony in four spasms.

There is no excuse for its action. A man named Van Ness has had a common law wife. He believes her dead, marries again, and has children. The common law wife is not dead. She is very much alive; she is a morphine fiend; she appears, and, after roaming about the home of Van Ness for forty-eight hours with his consent, she "peaches." Then she dies, and the shadow is gone.

Why does not Van Ness have the common law wife removed at once from the house? Because the author wants to have shadows.

The play is crude and cumbersome in construction. Its scenes and sentiments are frequently paraphrased. It is palpable from the start that the common law wife will die and, as the audience sees daylight ahead, the darkness and the play is counteracted so far as its intended effect is concerned.

The parts were in every case well interpreted. Mary Shaw as the common law wife made a marked success.

A BIG ENGAGEMENT.

James O'Neill played Fontenelle to immense receipts last week in New Orleans. He opened on Sunday night to the capacity of the St. Charles Theatre at advanced prices. Monday was the occasion of the Mardi Gras procession, in spite of which the receipts showed a falling off of but a few dollars from the opening night. The house was the largest ever known in New Orleans on the night of this annual pageant. Fanny Davenport, who was playing at another theatre closed the house, thinking the carnival would kill her business. The whole week of Mr. O'Neill's engagement was marked by crowded houses. The Picayune said of Fontenelle: "The story is romantic and absorbing, the character of the hero is garbed in strength, daring, love and chivalry, and is just such a figure as O'Neill can cause to live, invest with truth and grace and comeliness, and act with such ease of acting that the parquette and dress circle will be moved to admiration and the galleries stirred to shouting. So it was last night. O'Neill, who is at the

head of American romantic actors, was in his element and made Fontenelle an ideal character." The Times-Democrat said: "Its tone is pure and wholesome, and while the story it tells is one of thrilling interest, it contains much less of the improbable and impossible than usually falls to the lot of heroic melodramas. In the title role Mr. O'Neill has a character which is admirably adapted for showing him at his best, and he makes the most of it." The Delta said: "The play is destined to unrivalled popularity among the theatre loving public who admire legitimate dramas. From the rise of the curtain until its fall the audience is held in raptures, and the actor has the hearty support and sympathy of his audience."

THE STAGE CHILDREN'S LAW.

The Anti-Gerry Society, through President Zelda Sanders, has taken to Albany and presented to the Legislature an amendment to the law passed last Winter relative to the appearance of children in theatrical performances. It will be remembered that a test case under this law, the provisions of which have been steadily opposed by Elbridge T. Gerry, was argued last Autumn before the General Term of the Supreme Court. This tribunal, for some reason not clear, has not yet handed down any decision upon the matter. The amendment proposed by the Anti-Gerry Society makes unmistakably plain, by added sentences, the right of the Mayor of New York to license children to appear in theatrical performances. This right, although held to be plain in the original bill, has been persistently contested by Gerry.

KEELEY PATIENTS TO PERFORM.

Patients in the Keeley Institute at White Plains will give a performance to-day (Tuesday) under the auspices of the King's Daughters, for the benefit of the Keeley League. The entertainment will open with the oration scene from Julius Caesar, Lawrence Hanley taking the part of Marc Antony, Stephan Stanach that of Brutus, and other favorites will act as citizens and mob. David Garrick, in which Mr. Hanley will take the title part, will follow.

MIRROR CALLERS.

Among the callers at the Mirror office the past week were: Fred. Lennox, Lionel Bland, W. S. Seeskind, Charles Scott, Miss Nelson, Adelaide Russell, Aunt Louisa Eldridge, Selli Simonson, Marie Madison, Josie Sadler, Martha Rudess, S. Ossoski, Charles St. Butler, Frank Lea Short, Frank E. Baker, Marie Edgar, L. Maurice, Fred. Standish, Laurent Howard, Mart Hanley, Charles Marriott, Ben Teal, Katherine Kendall, Minna Canley, Ida Orme, and Jennie B. Creighton.

The Kansas City Journal compliments Harry Corson Clarke for his work as Dr. Cupid with Frank Daniels.

SIMMONDS AND BROWN'S VENTURE.

Edmond Gerson will sail from England for New York on Friday. During his brief trip abroad he has visited London, Paris, Belgium, Brussels, Trieste, Rome and Naples. He has engaged several novel specialty performers. Some of them will sail for America in April; others will come in time for the Fall season. He has secured the American rights for the successful pantomime presented at the Olympic Theatre, London, under the title, In Good Old London Town. The piece will be presented here next season under the management of Simmonds and Brown, the well-known dramatic agents. The Parisian clown Thomas Herbert; the Diamond Sisters; the Habison troupe of acrobats; Ada Brahan, change artist, have also been secured for the production.

HENLEY AT HERRMANN'S.

E. J. Henley and his company will return to New York next Monday night for an indefinite run at Herrmann's Theatre.

"Mr. Henley," said Frank Connelly, his business manager, to a Mirror reporter on Monday, "will present Our Club, the comedy in which he scored such a success a few weeks ago at the Union Square Theatre, and the one-act psycho-dramatic sensation, Yesterday."

"Yesterday is by Stanislaus Stange. It will create a furore. It has met with wonderful success on the road and the press notices of Mr. Henley and Dorothy Dene, his leading lady, indicate a perfect performance at Herrmann's and a unique and charming play."

GEORGE HOLLAND ENJOINED.

George Holland intended to produce The Galley Slave at the Girard Avenue Theatre, Philadelphia, in a few weeks. He paid Robert Campbell a considerable sum of money for the rights. A. M. Palmer has notified Mr. Holland, however, that Campbell has no right to the play and that Mr. Palmer is receiver of Bartley Campbell's estate. Mr. Holland therefore has changed his mind with regard to producing the play.

DARTHOOR COLLAPSES.

J. H. Gilmour's company, playing Dartmoor, closed season at Port Hope, Canada. The manager left the company there without means to get home.

MATTERS OF FACT.

An Easter Monday attraction is wanted at the Washington Street Opera House, Rome, N. Y.

Manager Al. Bourlier, of the Masonic Temple Theatre, Louisville, Ky., advertises in another column for attractions for specified dates.

Chicago criticisms of W. S. Hart, Khea's leading actor, reproduced in another column, record and characterize the work of a rising young man.

The Union Transfer and Storage company advertise persons in arrears for storage, and announce a sale of goods thus held in another column.

An announcement of Syracuse's newest and most modern theatre, the Bastable, owned by Frederic Bastable and managed by Frank D. Hennessy, states that it will open next September.

The Diamond Breaker was so successful at the Windsor Theatre last week that hundreds were turned away. It seems to be one of the most notable melodramatic successes of the season.

Arthur Lockwood's latest song, "I'm Going to Make My Will," has just been published by the Phelps Music company.

Manager William L. Lykens informs The Mirror that on March 1 the old Tootle Theatre at St. Joseph, Mo., will be closed, and the work of remodeling it will begin at once. It will be transformed into a model and modern house. Mr. Lykens has arranged with Manager Boyd, of Omaha, and Manager Church, of Lincoln, Neb., to book in conjunction when desirable. The new theatre will be opened on Sept. 1 next.

Managers Reiter and Cox are now booking time for the Big Four Opera House at Canal Dover, O., for the season of 1893-94. Managers of traveling attractions wishing desirable dates should apply at once.

Annie Burton, a pretty and clever sonnette, is appearing successfully in the Ole Olson Western company.

An unusual opportunity is offered to first-class attractions at the Academy of Music, Philadelphia. This house, the largest in that city, has one hundred and fifty sets of scenery, and is unequalled for its acoustic qualities. It has never before been offered to attractions on sharing terms. Good open time during 1893-94, either for rent or sharing, is not likely to remain long upon the books of this house. Full particulars may be had and time secured on application to Frederick A. Schwab, care of Shubert and Company, 23 Union Square, this city. Mr. Schwab represents the Academy in New York.

H. H. Jennings and C. J. Belknap have assumed the management of the Grand Opera House, at Bridgeport, Conn., playing first-class attractions only. Prices range from fifteen cents to seventy-five cents. They are now booking for next season.

A new Grand Opera House will shortly be built and ready to open Sept. 15, 1893, at Fort Wayne, Ind., costing \$150,000. It will be a popular-price house, playing two matinees a week, and seating 2,000 people. Managers of three-night stands should address James Geary, Grand Opera House, that city.

Harrigan's Theatre may be rented for a Summer season from May 15 to Aug. 10, 1893, to strictly first-class attractions only. Managers of such attractions desiring to avail themselves of this opportunity should at once address M. W. Hanley, manager of the theatre.

FATE AND FORTUNE.

By JAMES J. BLOOD. Melodrama in four acts. Produced at the Princess Theatre, London ;
A SUCCESSFUL STORY.
By IVAN L. CASSELLIS. Melodrama in four acts
Address,
Taylor's Exchange, 38 W. 28th Street, N. Y.

Opera House this season has been remarkable

SYRACUSE—H. R. JACOBS' OPERA HOUSE: The Pulse of New York to good business 9-11. E. Healey in our Club to good business 11-12.

See 21-24.—**WITTING OPERA HOUSE** (Wagner 20)
Reis memorably Maria Wimmerich in *The Sch-*

9. Mayvornmen 22, 23 fair business. His Wedding Day was fairly attended 22-23. Duff Opera co. 22. The Grey Mare 27, 28; The Outsider 20-21; The

POUGHKEEPSIE.—COURTWOOD. OPEN

HOUSE (E. J. Sweet, manager): The Dairy Crocker Star Specialty co. (local talent) to a large and enthusiastic audience composed of many of the friends. Under the Lion's Paw at matinee an evening, fair business. Audience well pleased. **The Still Alarm** 15; good-sized and well-pleased audience. **Naturalists** 18. **Vandenberg** 18.

CORNING.—OPERA HOUSE (A. C. Arthur, manager).—The first performance of the season will be given on Monday, the 10th inst., at 8 o'clock.

[illegible]

Schubert: Quartette 15; Agnes Herndon 16; G.

PEOPLES VAN.—SHEPPARD OPERA HOUSE (C. Sisson, manager): Katherine Robb in *A Heroine Rags* 14; good performance to good business. Pe Baker 17.

ley, manager): Little Triste 13; fair house. Best
Ideal Cabin Above on coast.

JOHNSONTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): New York Philharmonic Club a small house. E. J. Henley in Our Club to business 10.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Early Birds Burlesque Co. 11; fair house Kendall's Emmedians 11; A Royal Philo. 11.

Wason co. in Friend Fritz ad.
CONFECTIONERY - Queens, Boston, & Chicago

ITHACA.—WILSON OPERA HOUSE (H. L. Wagon, manager). Battle of Gettysburg to fair business. 12-15. May Smith Robbins in Little Triumphant's Jubilee Singers (London's) op.

proportions so. The Grey Mare under the management of Daniel Jackson, Birmingham, is a

SALAMANCA—Gibson Opera House (C. Gibson, manager): Extra Kendall in *A Pair of Kicks* minus the kids, gave a fair performance to a good one. *The Midnight Alarm* co. displaced last night by using poor scenery in the play. A steal of the genuine article. *Hold in Slavery* large house.

PORT JERVIS—Lee's Opera House (Gust Lea, manager): Lyceum Stock co. closed a week's engagement. *It* to moderate business. Still *Alas*; large business. — **THEATRE NORMAND** (Will Normand, manager): *Rail's Uncle Tom's Cabin*; *It* business.

(Graves and Roth, managers): Limited Mail 13; 1
 business excellent performance.

WAGNER—LOVE'S OPERA HOUSE (John Love, manager; Mr. and Mrs. J. H. Snyder, assisted by amateurs in Our Country Organization) Love's Strategem for the benefit of the World Library Association is to a packed house. Big Side Up 21.

CLEAN—OPERA HOUSE (Wagner and Bossmangers): Rich and Van Osten's Boston Ideal Opera presented Galatea to a small house, a but glowing performance. The Gray Mare 35; last house. Melville and Thompson's New York Idyll by Day 35; fair house. Two Old Cronies 22.

ST. VERNON—FIFTH AVENUE OPERA HOUSE (J. Edwin Hall, manager): The Clemenceau

house. Kajanka 31; fair house on short north
Police Patrol 31; A. Foster. A. Foster.

WATTEAWAR—**DIDDLE OPERA HOUSE** (W. Diddle, manager): **Low Doctader's Minstrels** S. R. O. Tony Farrell in My Colleen 21; large business. Under the Lion's Paw 15.

SARATOGA SPRINGS.—TOWN HALL. (Hill & Conlan, managers): Leiland T. Powers, impres-

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Guard in Natural Gas 27; Bobby Gaylor in Sports Illustrated 28; McAllister 24.

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German Brothers' Minstrels drew a fair-size house.

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PROFESSIONAL CARDS.

Mr. Marshall P. Wilder
Permanent address care New York P. O.

Walter Thomas
With the Prodigal Father. 26 Gramercy Park.

Thomas J. Lawrence
Address 26 Gramercy Park, New York.

Frank Colman
The Denver Signal. 419-92. Address unknown.

Frederick Webber
Juveniles. At liberty. 417 West 23d Street.

A. G. Kranz
Character and comedy work. Address this office.

James F. Tighe
Gen. Stage Director, Proctor's Theatre, 211 St. N. Y.

Lucille LaVerne
Ladies. Jos. Haworth, Margaret Mather. At liberty.

Clarence Bellair
Light Comedy and Juveniles. care Winsor.

Grace Sherwood
Comedienne. Mr. Crane's Co. 46 W. 24th St. N. Y.

Ruth Carpenter
23 Washington Ave., Evansville, Indiana.

Alfred Young
Care American Ac. of Dramatic Arts, 10 W. 4th St.

L. Bernard
Whistling soloist. At liberty. Address unknown.

Mrs. Augustus Cook
(Miss Mabel Carr.) Stowman Co. 410-9.

Fanny Denham Rouse
Dialect and Character Comedy.

Ernest Bartram
Dr. Will Company. 419-92.

J. Clarence Harvey
With Thomas Q. Sealbrooke.

Joe Coyne
Comedian. At liberty. Coleman House.

Miss Edith Athelston
Superba, in Hanson's Superba Co.

Dan Packard
Comedian. At liberty. Address this office.

Will. H. Sloan
Savill Clutch, with Later On.

Minnie Miller
Second season Frank Daniels' Co.

Harold Grahame
Leading heavy. Address Simmonds and Brown.

John C. Buckstone
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Annie Burton
Woman On Stage Co. En route.

Miss Lucy Schuldt
Leading business. At liberty. Newark, N. J.

Frank Carlos Griffith
Manager. 230 Roxbury Street, Boston.

James A. Herne
Playwright and stage director. 77 Convent Ave., N. Y.

Katherine C. Herne
77 Convent Avenue, New York.

Wm. H. Pascoe
Leading juveniles with James O'Neil.

J. D. Murphree
With Alexander Salvini Co. Season 1899-91.

James Kearney
Character comedy. Care Roberts and Ebert.

Anita Rothe
Juvenile, Heavies. Care Roberts and Ebert.

Walter Loftus
Business Manager. At liberty. Coleman House.

Alice Coleman
Singing and dancing contralto. Address this office.

Steve Maley
"An Irishman you see in life." 225 W. 34th St.

Miss Gail Wolf
Farce-Comedy. Address this office.

Miss Fanny Lyons
Juveniles. Comic Opera. Address this office.

Herbert B. Chesley
Leading heavies. Address care A Society Tramp.

managers: Mayourneen 2; fair business; performance fair. Redding Stanton co. in repertoire 13-17; fair business; performance good. Hands Across the Sea 20; Grimes' Cellar Door 23.

NORTH CAROLINA.

WILMINGTON—OPERA HOUSE (J. M. Cronly, manager): The Westerner 3; small house. Robert Downing 13; one of the largest and best-placed audiences of the season. Jefferys Lewis 15.

ASHEVILLE—GRAND C. Sawyer, manager: The Westerner 14; good performance; fair business; bad weather.

RALEIGH—METROPOLITAN HALL (C. D. Heatt, manager): Robert Downing in The Gladiator 24. S. R. O.

NORTH DAKOTA.

FARGO—OPERA HOUSE (Charles Gottschalk, manager): The Edith Rose Grand Scottish Concert co. 12; packed house. Miss McNeill made a hit in the Highland Fling.

OHIO.

COLUMBUS—HENRIETTA THEATRE (Dickson and Talbot, managers): Anna Eva Fay 12; packed house. Robert Mantell in The Face in the Moonlight 16-18. White Squadron 19, 20; Nordica-Scaichi 21, 22. Lewis Morrison 20-March 4. —PARK THEATRE (Dickson and Talbot, managers): The Smugglers pleased large audience. 9-11. Ida Van Cortland opened to a packed house 12.

DAYTON—OPERA HOUSE (J. B. and J. W. Miller, managers): Howard Athenaeum co. closed a very successful engagement 3. Maurice Morrison in Othello was very well received 20. Husband and Wife drew large audiences 12-15; performance good. Salvini 16 18; Dan's Sally 19-21.

LEWIS—Charles A. Bigelow, of the Husband and Wife co., received an enthusiastic welcome from his scores of friends here.

CANTON—THE GRAND (A. I. Pinkard, manager): The Ensign 7; fair business. Roland Reed in The Woman Hater 3 pleased a good audience. Kidnapped 12; poor business. —SCHAFER'S OPERA HOUSE (A. J. Pinkard, manager): The City Sports Burlesque co. pleased a large audience 10. —LEWIS: The Voodoo will be presented at the Grand March 2 for the benefit of the users of that house.

CLARA MORRIS will present Camille March 6 for the benefit of the local lodge 15. Indications point to a large sale on both occasions.

YOUNGSTOWN—OPERA HOUSE (Eugene Hook, manager): The White Squadron co. pleased a large audience 11. King Kledley, Robert Hilliard, and Hubert Carr enacted the stirring roles, and sustained the interest even in the last act, which is woefully weak. Thomas W. Keene in Louis XI. drew the banner house of the season; extra chairs were placed in the aisles and orchestra, and standing room was at a premium. The occasion was the sixth annual benefit of the Elks 12. Never did the star present a stronger or more finished performance. —LEWIS: Thomas W. Keene met the members of the Lodge of Elks in informal reception at the parlors of the lodge from 4 to 6 P. M. before the performance.

UPPER SANDUSKY—OPERA HOUSE (W. B. Gordon, manager): Fitz and Webster's A Breezy Time co. 8 to a packed house; decidedly the best entertainment of the season. The Two Johns Comedy co. to a small but well-placed audience 9. Walker Whiteside in Richard III 10; The Midnight Alarm 17. —LEWIS: A banquet was given by Upper Sandusky R. P. O. Elks, 8, to a Breezy Time co. 8, in honor of one of the members being initiated into the lodge. An enjoyable time was had.

BRONTON—MASONIC OPERA HOUSE: Ezra Kendall in A Pair of Kids 4; fair house. I. E. Toole in Killarney and The Rhine 8; small house; very poor performance. The Lotus Glee Club for the benefit of Division 1, A. O. U. M., gave a fine performance to a large house 11.

REVEREND IN KNOX'S GRAND OPERA HOUSE (Henry Dobson, manager): Skipped by the Light of the Moon 8; good house. Uncle Tom's Cabin 10; S. R. O.; receipts, \$400. The Merry Cobbler 15.

CARNESVILLE—CITY OPERA HOUSE (T. W. Taylor, manager): Guy Brothers 3; good business. Carrie Lewis 9-11; S. R. O.; satisfactory performance.

PIQUA—MUSIC HALL (J. C. Thurfild, manager): Ida Van Cortland 10, 11; fair business; performance excellent. The Smuggler 13; fair business.

UNIONSVILLE—CITY OPERA HOUSE (Eivin and Van Ostran, managers): Charles A. Loder in Oh, What a Night! to one of the largest and best-placed audiences of the season 8. Perkins D. Fisher presented A Cold Day to a fair-sized audience 13.

SEWANE—OPERA HOUSE (B. C. Hart, manager): A Busy Day co. to light business, owing to very inclement weather. Paris Gaiety Girls 14, 15. —MUSIC HALL (White and Wallace, managers): Carrie Lewis co. opened 13 for a week at popular prices.

CAMBRIDGE—HAWARD'S OPERA HOUSE (R. Hammond, manager): Guy Brothers' Minstrels 7; small audience.

STIMULAY—DAVIS' OPERA HOUSE (Ruhl and Grand, managers): Husband and Wife 11; fair business. Side Tracked 18. —LEWIS: Ben T. Dillon, the clever Irish comedian, of Fitz and Webster's Breezy Time, joined the Upper Sandusky Brother hood of Elks 6. The lodge held a "social session" and participated in a banquet after the performance in honor of the occasion.

BELLAIRE—SILVER THEATRE (John Duncan, manager): Charles Loder in Oh, What a Night! to the largest house of the season 6. Guy Brothers' Minstrels to a fair-sized audience 10.

CANAL DOVER—BIG A OPERA HOUSE (Bettler and Cox, managers): Fisher's Cold Day 9; fair house; failed to please.

MARYSVILLE—CITY OPERA HOUSE (J. F. Pease, manager): Lotus Glee Club 3; fair-sized audience. Pat Rooney Comedy co. in Lord Rooney gave entire satisfaction to a large audience 11.

TOLEDO—WHEELER'S OPERA HOUSE (S. W. Brady, manager): Erminie was indifferently presented by the Pauline Hall co. before a good house 11. Salvini in Don Cesar de Bazan and The Three Guardsmen to good houses 11, 12. —PEOPLE'S THEATRE (Brady and Garwood, managers): Jarboan in Starlight opened to S. R. O. 13; Spider and Fly 20 25.

HAMILTON—GLOBE OPERA HOUSE (Briestley and Connor, managers): The Boston Howard Athenaeum Star Specialty co. 11; fair house.

STURDEVILLE—CITY OPERA HOUSE (W. D. McLaughlin, manager): The Smugglers 8; poor house. Charles A. Loder 11; full house. Paris Gaiety Girls 14; good house. —LEWIS: The receipts of the Paris Gaiety Girls co. were attached while here by the advance agent, but the matter was amicably settled.

MARION—MUSIC HALL (James R. Sargent, manager): Lord Rooney, by the Rooney Comedy co., 3; J. R. P. Campion in The Merry Cobbler 21; both to good business. Ed. F. Davis' Uncle Tom's Cabin 15; S. R. O.

WASHINGTON—H. OPERA HOUSE (M. B. Edmiston, manager): May Brocton 6-12; small houses on account of rain and other entertainments.

TIPPIN—NOBLE'S OPERA HOUSE (E. R. Hubbard, manager): Two Joans co. to a fair audience 10. Davis' Uncle Tom's Cabin co. to the largest house of the season 11.

TROY—OPERA HOUSE (G. A. Brannan, manager): The Pat Rooney Comedy co. 10; good business; excellent performance. The specialty work of the Rooney Sisters received numerous encores.

AKRON—ACADEMY OF MUSIC (W. G. Robinson, manager): Grimes' Cellar Door 8; fair house; performance far from satisfactory. Katie Emmett in Killarney drew a good house, considering the storm raging and icy sidewalks.

SPRINGFIELD—GRAND OPERA HOUSE (E. B. Foltz, manager): Ezra Kendall in A Pair of Kids 8; business good. The Boston Howard Athenaeum co. 10; good business. Robert Mantell in The Face in the Moonlight 20. —BLACK'S OPERA HOUSE (Samuel Waldman, manager): The Rooney Comedy co. 6; business fair. Husband and Wife 16.

SALEN—GRAND OPERA HOUSE (Allen and Atchison, managers): Paul Kanav 4; Charles A. Loder 10 in Oh, What a Night! both to good business.

Thomas W. Keene in Richard III 13; large and well-placed audience. Two Old Crows 15; Hart's Novelty co. 20; 20-Janka 23. —LEWIS: The Delusion Dance by the Leigh Sisters, and the work of Charles E. Edwards and William A. Lang in Oh, What a Night! deserve special mention. Virginia Meyer, of this city, is an accomplished elocutionist, and is receiving flattering notices from neighboring cities.

PENNSYLVANIA.

NEW CASTLE—OPERA HOUSE (R. M. Allen, Jr., manager): Grimes' Cellar Door to fair business 10. The White Squadron to a packed house 14. —LEWIS: While en route from Pittsburgh to Youngstown, O., the trunks of Graham Henderson and Herbert Carr, of the White Squadron co., were broken into and robbed of wearing apparel, jewelry, etc., to the amount of \$20. Mr. Carr, who appeared as the Scottish slave, was relieved of his stage costume and was compelled to gather together another on short notice. —Robert F. Crawford, who has held the position of treasurer of the Opera House for a number of years, has been succeeded by Manager Allen, who will look after the box-office interests in person hereafter.

ALLENTOWN—MUSIC HALL (R. M. Whitwell, manager): A large and select audience saw Charles Frohman's new comedy, His Wedding Day 20. Excellent co. and pleasing performance. Frederick Lemaitre was given as a curtain raiser. The Country Circus 13, despite the very inclement weather, attracted a large audience. The Hustler drew a very good business 14; co. and performance good.

WEESPORT—WHITE'S OPERA HOUSE (F. B. Hunter, manager): Charles F. Ellis pleased a large audience 11. The President failed to please a light house 13. —ALLEN'S THEATRE (E. A. McHardy, manager): Mrs. Jarley's Was Works and The Pied Piper by home talent 4. Alvin Joslin was greeted by a large and appreciative audience 13.

WEST CHESTER—OPERA HOUSE (U. H. Painter, proprietor and manager): London Gaiety co. 10; crowded house; poorest show here for years. —ASSEMBLY BUILDING (M. S. Way, manager): Hen-haw and Ten Brock 13 gave their usual entertaining performance to a fair-sized house.

WILLIAMSPORT—ACADEMY OF MUSIC (Wm. G. Elliot, manager): Peter F. Baker in Chris and Lena 13, 14; small but pleased audience. —LYONS: OPERA HOUSE (John L. Ginter, manager): Crusheen Lann 9; small and displeased audience. Lillian Kennedy in She Couldn't Marry Three 11; fair-sized and appreciative audience. Herbert Cawthorn in Little Nugget 15; good-sized and enthusiastic audience.

MEADVILLE—ACADEMY OF MUSIC (E. E. Hempstead, manager): The last attraction of the People's Lecture Course, Shipp Brothers' Bell Ringers co., gave a pleasing musical entertainment to a big house 9. Katie Emmett in Killarney drew a fair but rather top-heavy house 10. Co. and play pleased. George Boniface, of the Killarney co., is well remembered by the elder theatregoers, having been a member of Sherry's co., that visited here over twenty years ago.

POTTSTOWN—GRAND OPERA HOUSE (George R. Harrison, manager): Henshaw and Ten Brock in The Kabobs 9; fair house; good specialties. —LEWIS: Co. Precilla; or, The Pilgrim's Proxy, a comic opera in two acts, written by Henry D. Coolidge, of Boston, and composed by Thomas W. Surette, of this city, was presented 13, 14 to crowded houses. The opera depicts its life among the Pilgrims at Plymouth during the early colonial days. Mr. Surette, the composer, was present, and personally conducted the orchestra in twenty-five pieces, which for the occasion was composed of members of the Germania of Philadelphia, and Sousa's Military Band.

JOHNSTOWN—ADAM'S OPERA HOUSE (Alexander Adair, manager): The Waite Comedy co. 8-12; crowded houses at cheap prices and gave general satisfaction. Prof. Keilar made his first appearance here 13 to a large and well-placed audience. Alvin Joslin 13; Henshaw and Ten Brock 14. —FAMILY THEATRE (Harry Davis, manager): Business continues good. —LEWIS: Tom A. Osborn, treasurer of Adair's Opera House, left to spend his vacation with Topeka, Kans., friends. Charles C. Linton's smiling face is at the box-office during the absence of Mr. Osborn. —On Sunday last John Hayes, of Harry Davis' Family Theatre, and Miss Lizzie Edwards, daughter of Mrs. George Edwards, of this city, were married by the Rev. P. A. Myers, Rector of St. Mary's Church, of this city, and San Connor, of Gorman's Minstrels, joined the Little Nugget co. in this city. —H. C. Woodward left the Carrie Louis co. and is now in this city.

LANCASTER—PULTON OPERA HOUSE (B. and C. A. Vecser, managers): Peter Baker in Chris and Lena 13; large house. Edw. F. Mayo in After Twenty Years attracted a very small audience 11, but deserved better, as the co. is a good one, and they carry fine scenery. Arizona is pleased atop nearly house 14. Mr. and Mrs. Sidney Erwin 15; Kidnapped 17. —LEWIS: Edwin F. Mayo and a number of his co. attended the Mannerchor Masquerade here after their performance, but they think it is not as *fin de siècle* as the French Ball in New York. —George Goodhart has resigned the management of Cleveland's Minstrels and has returned to his home. He is arranging for a benefit here with local talent to take place 21.

PITTSBURGH—MUSIC HALL (W. B. Evans, manager): Hands Across the Sea 14; packed house. —MUSEE: Westlake's New Orleans Museum 6-12. —LEWIS: Ted. M. Ruppert, assistant manager of Westlake's Museum, is an old Luzerne County boy and was shaking hands with many old friends in town last week. He will go with Silver Threads next season. —The Music Hall orchestra has been reorganized and the hall is a pleasant place to listen to nothing but the latest and most popular music. Will McDougall is the new leader. —Professor John P. Theis, the champion long-distance pianist, has joined Westlake's Museum.

YORK—OPERA HOUSE (R. C. Pentz, manager): Little Goldie 13; poor house; the performance apparently pleased those present. Y. M. C. A. Star Course 14 drew its usual large audience. Edward F. Elliot the impersonator and humorist, was the attraction. —LEWIS: Old Fellows Hall is tenanted by Professor Morris, who is giving a mimetic and hypnotic performance to fair audiences. —Sam. C. Miller of the Little Goldie co. is an old Yorker. He was busy renewing acquaintance while here. —Charles Young, who had charge of the gallery entrance, has been promoted to the main entrance of the house to succeed Colonel W. S. H. Welsh, who resigned. —Wentzel and William Selak, leader and flutist of the house orchestra, have received flattering inducements to go to Reading, Pa., permanently. —Several of the members of the Harry Markham Comedy co., who disbanded at Waynesboro, were in this city the past week. They report all salaries paid in full up to disbandment.

MILTON—GRAND OPERA HOUSE: Keller 6; audience well pleased; S. R. O. Cannon Hall Express 8; Little Nugget 13; fine house.

MARYSVILLE—OPERA HOUSE (J. J. Quirk, manager): Hands Across the Sea 14; packed house. —LEWIS: A. Scenic features, all that could be used, were excellent. The Scout, Dr. Frank Carver in the title role, 11, to a good house, which was disappointed, owing to a nervous not being used.

TANAWA—ALLEN'S OPERA HOUSE (Charles F. Allen, manager): Frederic Bryton in Forgiven 14 was greeted by a fair-sized audience.

EASTON—AND OPERA HOUSE (John Brunner, manager): The Nabobs; good business. The Burglar 21.

GETTYSBURG—OPERA HOUSE (L. F. Walters, manager): Nora closed an exceedingly successful week in repertoire 13. The Nabobs 15; big business. Nibbs' French Barbers 21.

WARREN—LIBRARY THEATRE (W. A. Alexander, manager): The Shipp Bell Ringers 11; big business. Held in Slavery 14; fair-sized and well-placed audience. Von Vonson 21.

SCRANTON—ACADEMY OF MUSIC (M. H. Burgher, manager): Crusheen Lann 8; good business. Hands Across the Sea 10, 11; large business.

ALTOONA—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): Keller 8; packed house. The Burglar 11; fair business. Mr. and Mrs. Sidney Erwin 14; poor house.

HARRISBURG—GRAND OPERA HOUSE (Markley and Co., managers): Peter Baker in Chris and Lena 13; good business 14. The old play has lost none of its attractiveness, and, with "Pete's" good qualities and cheery manner, has an assurance of success.

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NEW YORK.—A good house greeted His Wedding Day. The Country Circus gave three performances to large houses. The return engagement of The K. K. K. was well received by a large house. Grand Opera House (George H. Miller, manager).—**THE K. K. K.**

THEATRE.—Academy of Music (H. S. Falk, manager).—**CRUISE IN THE SOUTH.** The Midway 24; excellent performance; large and appreciative audience.

CARDINAL.—Opera House (Dan P. Byrne, manager).—After a two-weeks' rest the Opera House opened 13 with Dr. Carver in The Scout to a top-heavy house.

SHARON.—G. A. R. Opera House (John F. Oiler, manager).—Hands Across the Sea to a 4:35 house. Frederic Bryton in Forgiven to a delighted small-sized audience. Co. will play a return date. Little Nugget 16; Kajania 27, 18.

COMET.—Weber's Theatre (A. E. Weeks, manager).—Field in Slavery to a fair business. The Midway 24; small house.

THE CITY.—Opera House (B. Lowenthal, manager).—The Grey Mare 9; fair house. Punch Robertson co. week of 11; popular prices; big house.

HONOLULU.—Opera House (Charles P. Schuller, manager).—Lycium Stock co. opened 14 to the capacity of the house. Central Theatre (W. Silverstone, manager).—Annie Mitchell co. opened week of 15 to fair business; performance fair.

LOCK HAVEN.—Opera House (J. N. Farnsworth, manager).—Keller 7; large and well-pleased audience. Little Nugget 10; large house.

UNIONTOWN.—Grand Opera House (J. T. Davis, manager).—Frederic Bryton in Forgiven to a medium house. Hattie Bernard Chase in Uncle's Darling 21, afternoon and night, to first-class business.

PLYMOUTH.—Opera House (R. W. Smith, manager).—Cannon Ball Express 9; good business.

KITTANNING.—Grand Opera House (Brown and Neubert, managers).—The Burglar to a large house 13.

WILKESBARRE.—Grand Opera House (M. H. Bingham, manager).—The Country Circus 7, 8, with matinee, to good business, good performances. She Cos' don't Harry Three 10; large house. Hands Across the Sea 21 and Dr. Frank Carver in The Scout 22; light business. Music Hall (E. C. Frank, manager).—The Sautelle Dramatic co. closed a week's engagement 10; business for the week fairly good.

BEAVER FALLS.—Sixth Avenue Theatre (Cashbaugh and Bell, managers).—The White Squad 15; Two Old Cronies 16; Charles A. Loder 16.

CHESAPEAKE.—Grand Opera House (J. T. Davis, manager).—Hattie Bernard Chase in Uncle's Darling to a crowded house. Soubert and Covert's The President 24; deservedly small house. Charles A. Loder 16.

CHRISTOWN.—Grand Opera House (John E. Murphy, manager).—Second appearance this season of Donnelly and Emerald in Natural Gas. The house was packed to its utmost capacity, the S. R. O. sign being displayed at 7:30 P. M. Owing to the illness of Mr. Girard, his place was acceptably filled by Mr. Midgley. Annie Pixley in Miss Blythe of Duluth 20.

CHESTER.—Grand Opera House (Thomas Hargreaves, manager).—Tony Farrell in My Colleen 21; good-sized house; piece well received. Mr. and Mrs. Sidney Drew in The Emergency Man 18. Marie Hubert Frohman in The Witch 21; Charles McCarthy in One of the Bravest 21.

BAUCHCHUNK.—Opera House (John H. Faga, manager).—The Nabobs 10; business fair.

WAYNESBURG.—Opera House (Cooke and McNeil, managers).—Mr. and Mrs. Sidney Drew, with excellent support, presented in Honor Band and an! That Girl from Mexico to a large and delighted audience 11.

SAFFORD.—Wagner Opera House (Wagner and Reis, managers).—The Grey Mare 10; large house. R. B. Mantell in The Face in the Moonlight 21; fine audience.

LANSDOWN.—Opera House (J. W. Maloy, manager).—Harry M. Markham's Dramatic co., billed for three nights, played The Ladder of Fame to a small house 9 and disbanded 10. Dr. Frank Carver in The Scout 21; Under the Lion's Paw 20.

LEBANON.—Fisher Opera House (George H. Spang, manager).—Nelson and Morton's All-Star co. 12; poor co. to medium sized audiences. Extra Kendall in A Pair of Kids 24.

HELLEFONTE.—Garnett's Opera House: The Pirates of Penzance was presented 24 with great success to a crowded house by home talent.

ERIE.—Park Opera House (Wagner and Reis, managers).—The Grey Mare 8; large audience. The Midnight Alarm 10; small audience. Katie Emmett in Killarney 14; Dan Sullivan in The Millionaire 21; both to good business. Iren Charles A. Wing, advance for Robert Mantell, agent a day in the city last week shaking hands with old friends.

RHODE ISLAND.

NEWPORT.—Opera House (Henry Bull, manager).—Baker Opera co. despite inclement weather played to crowded houses week of 13 18. Barry and Fay in M. K. O. n's Firtation will have a good house 21. Elks: Newport Lodge of Elks will hold Ladies' Night 23. They have secured Roland Red in Lead me Your Wife for their fifth annual benefit.

SOUTH CAROLINA.

CHARLESTON.—OWENS' ACADEMY OF MUSIC (Charles W. Keogh, manager).—Robert Downing 8, 9 and matinee; very successful engagement. Jeffers Lewis 21 and matinee to light business. Lost in New York 25, 16; Frank Mayo 21; The Colonel 22. Grand Opera House (L. Arthur O'Neill, manager).—Annie Pixley in Miss Blythe of Duluth to a large audience 9. Baldwin-Melville co. opened 13 for a week of drama at popular prices. The co. has an extensive repertoire. Iren: The Tar and Tarator co. booked for 17, 18, have deferred their visit here until later in the season.

SUMTER.—Academy of Music (J. A. Scherwin and Co., managers).—Hollywood Celebrities 4; big business. Him the Westerner 10; fair business.

CANDLER.—Opera House (J. L. Brasington, manager).—Jim the Westerner 11; first-class performance to a small house, on account of rain. Wilfred Clark 25.

COLUMBIA.—Opera House (Eugene Cramer, manager).—Robert Downing and Eugenia Blair, well supported, presented Richard Coeur de Lion to a good sized, select and enthusiastic audience 21. Lost in New York to a fair audience 21.

TENNESSEE.

MEMPHIS.—LUCYIN THEATRE (John Mahoney, manager).—Florence Binkley, with The Pay Train, played to good houses 9, 21. Star and co. fair. Lillian Lewis appeared in Lady Lil and Theresia Requin 11-15 to lucrative receipts and delighted audiences. Jane and Evans and Hovey follow.

GRAND OPERA HOUSE. (Fritz Staub, manager).—Richard Mansfield and his stock co. appeared in this city for the first time 13 15, presenting Beau Brummell, A Parisian Romance, Prince Karl, and Dr. Jekyll and Mr. Hyde at advanced prices and packing the big houses, playing to the banner receipts of the season at that theatre. The town went wild over Mansfield and his excellent co. Graus Opera co. and Fanny Davenport follow.

THE The splendid business done by Lillian Lewis, with Mansfield in opposition, can be ascribed to Manager John Mahoney, of the Lyceum, who certainly used some hustling and novel tactics in advertising Miss Lewis.

COLUMBIA.—Grand Opera House (T. G. Settles, manager).—Wilfred Clark in Tit for Tat 9; good business. John Thompson 21.

CHATTANOOGA.—New Opera House (Paul R. Albert, manager).—Lillian Lewis in Lady Lil 11, and matinee, to good business. The performance was very satisfactory. Wilfred Clark in Tit for Tat attracted a fair-sized audience 11. The Prodigal Father, with Carmencita as an additional attraction, to a full house 21.

KNOXVILLE.—STARS' THEATRE (Fritz Staub, manager).—Lillian Lewis in Lady Lil attracted a fair house to the Grand Opera House repeated 11, matinee and evening performances, to crowded houses. Car

menita and Glen MacDonough's sparkling comedy, The Prodigal Father, delighted a large audience 13. Promos and West's Minstrels 27; Richard Mansfield 20.

TEXAS.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager).—The Charity Ball was presented 6, 7, with matinee to good houses. Richard Mansfield presented Beau Brummell to a packed house at advanced prices. Jane with Lena Neville in the leading character was also presented for the first time here 6, matinee and night, to full houses. The McCarry Symphony Club gave one of their fine concerts 10 to a small but select audience.

PALESTINE.—Temple Opera House (C. F. and O. B. Sawyer, managers).—Jennie Holman played here all week and notwithstanding inclement weather to fair houses. Miss Holman, who is an honorary member of the Dilley Rifles, attended their fourth annual 10. Complimentary tickets were furnished the members who attended the performance in uniform. Iren: There is an effort being made to build a new Opera House.—Mr. C. A. La Comte, advance agent for the Robinson Crusoe co. has billed for 21. He's a hustler.

DALLAS.—Opera House (George Anz, business manager).—Richard Mansfield in Beau Brummell and A Parisian Romance at advanced prices to large and demonstrative audiences 6, 7. The Charity Ball to good houses 8, 9. Jane to remunerative houses 10, 21. Fair Rebel 22, 23, 24. At the close of the third act of A Parisian Romance, after long and repeated applause (Mr. Mansfield having made several curtain bows) answered in a humorous speech. It is generally conceded by his hearers that he stands at the head of his profession as a versatile actor. His return will be warmly welcomed.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager).—Daniel Frohman's co. presented The Charity Ball 21 to a large and select audience; performance best seen here this season. The same co. play a return date here March 24 presenting The Wife Cleveland's Minstrels 27; Uncle Hiram 28. Iren: Professor E. Becker, who has been leader in the Opera House orchestra the past six years, leaves next month for Chicago, to make that city his future home, much to the regret of Manager Garland and the community here. As a violinist Professor Becker is up to the standard in his profession.

SAN ANTONIO.—Grand Opera House (J. R. Tendick, manager).—James O'Neill in Fontenelle 5, 6; large business. A Fair Rebel 10, 21; rather light houses. The Charity Ball opened 12 to a large audience. Chester Hale and Wilfred Wilson, our local playwrights, authors of the Express Messenger, will have a testimonial 21 tendered them by their many Austin friends.

AUSTIN.—MILLET'S OPERA HOUSE: A Fair Rebel 9; good business and general satisfaction. Iren: Chester Hale and Wilfred Wilson, our local playwrights, authors of the Express Messenger, will have a testimonial 21 tendered them by their many Austin friends.

MASTROP.—COLORADO HALL: Professor Norris and wife, impersonators, 4; small business; poor performance.

HOUSTON.—Opera House: Richard Mansfield in Beau Brummell 11; largest house of the season. Larry the Lord 11, matinee; 4; fair business. James O'Neill in Fontenelle 10; fine house. A committee from the Mansfield Club, named in honor of Richard Mansfield, called at his car and presented him with several handsome floral tributes.

EL PASO.—WYATT'S OPERA HOUSE (J. J. Stewart, manager).—Ole Olson (Western) 4; excellent co. and warmly welcomed by a large house. House dark week ending 10.

MARSHALL.—Opera House (Wolz and Vakil, managers).—Lane concert 7 (home talent); crowded house. Iren: Jim Johnson has leased the Opera House for five years. Mr. Johnson is well known and liked by everyone in this city, and will no doubt make a pecuniary success. He will at once repaint and give the house a general overhauling.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Dark, preparing for Press Club ball. PEOPLE'S OPERA HOUSE (F. Monroe, manager).—Vaudeville to good business.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager).—Joint concert of McGill College and U. V. M. Glee and Banjo Clubs 10 to a very large and select audience.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Branchard, manager).—Leland F. Powers in The Shogun 14; crowded house. George Wilson's Minstrels 15; good house, performance well received. Wife for Wife 23.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (Colonel J. M. Neal, manager).—Lost in New York 11; A Fair Rebel 21; both to fairly remunerative attendance. McGibney Family 21 to better business, for this attraction is very popular with Danville people. Robert Downing 21; played Richard the Lion-Hearted to the largest and most fashionable audience of the season. Iren: As heretofore mentioned in THE MIRROR Colonel J. M. Neal, manager of the Academy of Music, has been laid up for several weeks with a broken leg. In his absence his son, Orrin A. Neal, has taken his place as manager, and by his efficiency and courteous bearing has won golden opinions from both the public and the profession.

ROANOKE.—ACADEMY OF MUSIC (Archie Sand's, manager).—A Fair Rebel 10; good business. OPERA HOUSE (M. A. Moseley, manager).—Eldon's Comedians to good business.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager).—Lost in New York pleased a fair audience 9.

NORFOLK.—ACADEMY OF MUSIC (A. C. Duesbury, manager).—University of Virginia Glee-Club 21; excellent performance to large and fashionable audience.

WEST VIRGINIA.

WHEELING.—Opera House (Alfred Rheinstrom, manager).—Roland Reed 10, 21 tested the capacity of the house and received curtain calls at each performance. Hattie Bernard Chase 11; very light business. Grand Opera House (O. C. Gentner, manager).—Time Will Tell 11-15; very fair business. Frank Hennig, of Thomas W. Keene's co., paid his father a flying visit Sunday. Thomas W. Keene will close his season about April 15, and Frank Hennig has engaged the same co. to support him in legitimate repertoire for six weeks, which he has already booked.

CHARLESTON.—BURLING OPERA HOUSE (N. S. Burlew, manager).—Dore Davidson in Dangers of a Great City 10; poor performance and light business. A Fair Rebel 15.

WISCONSIN.

LA CROSSE.—THEATRE (I. Strasilpka, manager).—Professor Herrmann mystified a very large audience 9. Everyone well pleased. Hanton's Fantasia 11; Mrs. Leslie Carter 21. PARK THEATRE (Culligan Brothers, managers).—The Dumb Heroes drew good houses 12, 13.

MADISON.—FULLER OPERA HOUSE (Edward W. Fuller, manager).—MacLean Prescott in Romeo and Juliet opened to a good house 11. 8 Belis 16; Hanton's Fantasia 22, 23. Iren: Bertha Waltinger, of the Bostonians, is visiting at her home in this city on a short vacation.

MARSHFIELD.—FORTH OPERA HOUSE (M. Bart, manager).—Northern Lights 9-11; performance good; fair business.

JANESVILLE.—Grand Opera House (Oliver Brothers, managers).—MacLean and Prescott in The Merchant of Venice 11. The stars, the support, and performance were capital. May Davenport's Burlesque co. 11; light business. Ramsay Morris 20; Faust 21; Maud Granger 23, 24.

BELOIT.—Wilson's Opera House (K. H. Wilson,

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